A. T. Howard.

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HANDBOOK

OF

ENGLISH-JAPANESE

ETYMOLOGY

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WILLIAM IMBRIE

SECOND EDITION

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PREFACE

TO THE SECOND EDITION.

THIS edition differs from the first chiefly in three particulars: The adoption of the Rōmaji Kai system of transliteration; the substitution of the term stem for root; and the addition of selections from the *Shingaku Michi no Hanashi*, with a translation and notes.

The substitution of the term stem for root calls for a word of comment. The objections to the names commonly applied to the several foundation forms of the verb are obvious. The negative base has in itself no negative force whatever: as is evident from the fact that it furnishes the foundation for the passive and causative voices. The conditional base is the base of the present conditional alone: and in verbs of the first conjugation it is identical with the imperative. Apparently no one of the four foundation forms is derived from any other one: all alike are bases upon which the verb is built: evidently therefore it is confusing to designate one of them as the root.

Professor Chamberlain, in his Handbook of Colloquial Japanese recently published, suggests two changes. Retaining the names negative and conditional base; he substitutes certain present for indicative, and indefinite form for root. The difficulty however remains: in each case the name exhibits only a single feature of the form: the terms are not logical definitions. The negative base

is employed otherwise than as a foundation for negative forms: and a similar remark is true regarding the conditional base. The term certain present contains no hint of the marked use of the form as an adjective. The indefinite form is no more indefinite than the negative base: and its indefiniteness is not a more obvious characteristic than its constant employment in forming compounds with nouns, adjectives, and other verbs (e. g. *kimono, migurushii, buchikorosu*)—the peculiarity immediately suggested by the old term root.

The fact is that the several foundation forms serve various purposes. One who wishes to name them may therefore take his choice. He may select some one marked feature and find in that the name, with however the certainty that it will prove more or less misleading. The only alternative is to content one's self with the simple numerical designations first, second, third, and fourth. To the writer the latter seems the better course: and he would have followed it, but for the desire to keep company with others. He has substituted stem for root because it is somewhat less misleading, and also because it has been adopted by Mr. Aston in the fourth edition of his Grammar of the Japanese Spoken Language.

The writer takes great pleasure in acknowledging his indebtedness to the labors of Dr. Hepburn and Messrs Satow and Aston. His cordial thanks are due to Mr. Sanjurō Ishimoto. Especially is he under obligations to the Rev. Kajinosuke Ibuka A.M., without whose patient work the book would probably never have been written.

Tōkyō: May 5th, 1889.

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1. And; 2. Both; 3. Also, too; 4. But; 5. Though, still; 6. Either, or, whether; 7. Neither, nor; 8. If, unless; 9. Because; 10. Then; 11. That; 12. Than.

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ENGLISH-JAPANESE ETYMOLOGY.

CHAPTER I.—THE SYLLABARY.

Instead of an alphabet Japanese has a syllabary, two methods of arranging which obtain: the *Iroha* so called from the first syllables of a verse into which it has been cast; and the *Go jū on* or table of the Fifty Sounds. The latter is much the more scientific, and should be mastered as a key to inflection and agglutination.

As written in Japanese certain of the syllables represent more than one sound, the changes in the consonantal element being indicated by the addition of diacritical marks. These variations will be found exhibited in the *Go jū on.*

It will be observed that the *Iroha* contains forty-eight syllables and the *Go jū on* fifty. The *n* of the former however is an addition: and the *yi ye* and second *u* of the latter have been inserted to fill up the breaks in the series.

Iroha.

i	*ro*	*ha*	*ni*	*ho*	*he*	*to*	*chi*
ri	*nu*	*ru*	*wo*	*wa*	*ka*	*yo*	*ta*
re	*so*	*tsu*	*ne*	*na*	*ra*	*mu*	*u*
i	*no*	*o*	*ku*	*ya*	*ma*	*ke*	*fu*
ko	*e*	*te*	*a*	*sa*	*ki*	*yu*	*me*
mi	*shi*	*e*	*hi*	*mo*	*se*	*su*	*n*

Go jū on.

1	*a*	*i*	*u*	*e*	*o*
2	*ka*	*ki*	*ku*	*ke*	*ko*
	ga	*gi*	*gu*	*ge*	*go*
3	*sa*	*shi*	*su*	*se*	*so*
	za	*ji*	*zu*	*ze*	*zo*
4	*ta*	*chi*	*tsu*	*te*	*to*
	da	*ji*	*zu*	*de*	*do*
5	*na*	*ni*	*nu*	*ne*	*no*
6	*ha*	*hi*	*fu*	*he*	*ho*
	ba	*bi*	*bu*	*be*	*bo*
	pa	*pi*	*pu*	*pe*	*po*
7	*ma*	*mi*	*mu*	*me*	*mo*
8	*ya*	*yi*	*yu*	*ye*	*yo*
9	*ra*	*ri*	*ru*	*re*	*ro*
10	*wa*	*i*	*u*	*e*	*wo*

CHAPTER II.—THE VERB.

I.—INFLECTION.

The Japanese verb has four inflections which may be termed foundation forms, since upon them is reared its entire structure. These are usually called the negative base, the stem, the indicative present and the conditional base. In the spoken language there are two conjugations: and the following table exhibits the terminations of their respective foundation forms:—

	CONJ. I.	CONJ. II.
negative base	*a*	*e* or *i*
stem	*i*	*e* or *i*
indicative present ...	*u*	*eru* or *iru*
conditional base ...	*e*	*ere* or *ire*

Any one foundation form of a verb belonging to the first conj. being known, the remaining three can be readily obtained from the *Go jū on.*

Forms ending in *i u* or *e* preceded by a vowel are to be referred to No. 10 and not to No. 1. *Kuru*—to come, *suru*—to do and the honorific *masu* are irregular. A comparison of the following table with the *Go jū on* will make the above clear.

	NEG. BASE	STEM	IND. PRES.	COND. BASE.	
1					
2	*kika*	*kiki*	*kiku*	*kike*	hear
	tsuga	*tsugi*	*tsugu*	*tsuge*	join
3	*hanasa*	*hanashi*	*hanasu*	*hanase*	speak
4	*tata*	*tachi*	*tatsu*	*tate*	stand
5	*shina*	*shini*	*shinu*	*shine*	die
6	*asoba*	*asobi*	*asobu*	*asobe*	play
7	*yama*	*yami*	*yamu*	*yame*	cease
8					
9	*nara*	*nari*	*naru*	*nare*	become
10	*kawa*	*kai*	*kau*	*kae*	buy
	iwa	*ii*	*iu*	*ie*	say
	furuwa	*furui*	*furuu*	*furue*	sift
	yatowa	*yatoi*	*yatou*	*yatoe*	hire
	ko	*ki*	*kuru*	*kure*	come
	se or *shi*	*shi*	*suru*	*sure*	do
	mase	*mashi*	*masu*	*masure*	

The construction of foundation forms in the second conjugation presents little difficulty, the neg. base and stem being alike, and the indic. pres. and cond. base being formed by the simple addition of *ru* and *re*.

	NEG. BASE	STEM	INDIC. PRES.	COND. BASE	
			FORMS IN *e*.		
1	*e*	*e*	*eru*	*ere*	obtain
2	*ake*	*ake*	*akeru*	*akere*	open
	age	*age*	*ageru*	*agere*	raise
3	*shirase*	*shirase*	*shiraseru*	*shirasere*	tell
	maze	*maze*	*mazeru*	*mazere*	mix
4	*sute*	*sute*	*suteru*	*sutere*	throw away
	de	*de*	*deru*	*dere*	go out
5	*ne*	*ne*	*neru*	*nere*	sleep
6	*tabe*	*tabe*	*taberu*	*tabere*	eat
7	*same*	*same*	*sameru*	*samere*	cool
8					
9	*ore*	*ore*	*oreru*	*orere*	break

	NEG. BASE	STEM	INDIC. PES.	COND. BASE	
			FORMS IN *i*.		
1	*i*	*i*	*iru*	*ire*	shoot
2	*ki*	*ki*	*kiru*	*kire*	wear
3	*anji*	*anji*	*anjiru*	*anjire*	be anxious
4	*haji*	*haji*	*hajiru*	*hajire*	be ashamed
5	*ni*	*ni*	*niru*	*nire*	resemble
6	*abi*	*abi*	*abiru*	*abire*	bathe
7	*mi*	*mi*	*miru*	*mire*	see
8					
9	*kari*	*kari*	*kariru*	*karire*	borrow
10	*i*	*i*	*iru*	*ire*	be

Certain verbs of the first conjugation in which the indic. pres. ends in *ru* are sometimes mistaken for verbs of the second conjugation, because the *ru* happens to be preceded by *e* or *i*. If the student will commit the annexed list and make it his habit to learn verbs by the indic. pres. rather than by the stem, he will have little further trouble with inflection: most verbs in *eru* and *iru* excepting those in the list belonging to the second conjugation.

aseru	hurry	*kiru*	cut
fuseru	lie down	*kishiru*	grate
heru	diminish	*magiru*	tack
hineru	twist	*mairu*	come, go
hoteru	tingle	*majiru*	mingle
kaeru	return	*mushiru*	pluck
shaberu	gossip	*najiru*	rebuke
suberu	slip	*negiru*	cheapen
chigiru	tear off	*nejiru*	screw
chiru	scatter	*nigiru*	grasp
hairu	enter	*nonoshiru*	blaspheme
hashiru	run	*saegiru*	hedge in
hojiru	pick out	*seme-iru*	invade
ijiru	meddle with	*shikujiru*	be discharged
iru	enter, need, parch	*shiru*	know
kagiru	be bounded	*soshiru*	backbite
kajiru	gnaw	*teru*	shine

II.—AGGLUTINATION.

Agglutination consists in the addition to bases of independent words or particles. In many cases however time and use have suffered only a fragment of the original suffix to remain.

Sec. 1.—Moods and Tenses.

The moods and tenses of the Japanese verb are formed, for the most part, by agglutination.

1. In both conjugations, *te*, *ta*, *tara*, *tarō*, *tari*, *tai* and *takunai*, added to the stem, form the participle, indic. past, conditional past, probable past, frequentative, and the affirmative and negative of the desiderative adjective. In the second conjugation, *yo* or *ro* added to it forms the imperative.

2. In both conjugations, *nai* or *nu*, *nakatta* or *nanda*, *nakattara* or *nandara*, *nakattarō* or *nandarō*, *nakattari* or *nandari*, *nakereba* or *neba*, and *nakute*, *nai de*, *dzu*, *dzu ni* or *dzu ni shite*, added to the neg. base, form the neg. of the present, past, cond. past, prob. past, frequentative, cond. present and participle. In the first conjugation, *u* added to it and the *a-u* contracted into *ō* forms the future; in the second, *yō* added forms the future; and *mai*, the fut. neg.

3. In both conjugations, *na* added to the indic. present forms the imperative negative; in the first, *mai* added forms the fut. neg.

4. In both conjugations, *ba* added to the cond. base forms the cond. pres. In the first, the cond. base and the imperative are alike.

In the paradigms following, the lower forms are made up of the stem and the honorific verb *masu;* they are more courteous than the upper ones. *Masu* however being without a desid. adj. of its own, a polite form of that part of the verb is obtained by substituting for the simple adjective its adverbial form followed by *gozaimasu* (See VI. I. Sec. 1.) In the paradigms the stem and its derivatives are presented before the negative base.

PARADIGM OF THE FIRST CONJUGATION.

korosu—to kill.

korosa	*koroshi*	*korosu*	*korose*

stem.....	*koroshi*	
participle	*koroshite*	killing, having killed.
	koroshimashite	
indic. past	*koroshita*	killed, did kill, have killed.
	koroshimashita	
cond. past	*koroshitara*	if killed, should kill; when killed, kill.
	koroshimashitara	
prob. past	*koroshitarō*	probably killed.
	koroshimashitarō	

PARADIGM OF THE FIRST CONJUGATION *(continued)*.

frequentative...	*koroshitari*		killing.
	koroshimashitari		
desid. adj.	*koroshi*	*tai*	wish to kill.
		tō gozaimasu	
desid. adj. neg.	*koroshitaku*	*nai*	not wish to kill.
		gozaimasenu	

neg. base	*korosa*		
indic. pres.....	*korosa*	*nai*	do not, will not kill;
		nu	have not killed.
	koroshimasenu		
indic. past	*korosa*	*nakatta*	did not kill.
		nanda	
	koroshimasenu deshita		
cond. past.	*korosa*	*nakattara*	if did not, should not
		nandara	kill.
	koroshimasenu deshitara		
prob. past	*korosa*	*nakattarō*	probably did not kill.
		nandarō	
	koroshimasenu deshitarō		

PARADIGM OF THE FIRST CONJUGATION *(continued)*.

frequentative ...	*korosa*	*nakattari*	not killing.
		nandari	
cond. pres.....	*korosa*	*nakereba*	if do not, will not kill;
		neba	if have not killed.
	koroshimase	*nu* *kereba*	
		nara	
		neba	
participle	*korosa*	*nakute*	not killing.
		nai de	
		dzu, dzu ni	
		dzu ni shite	
	koroshimase	*nu de*	
		dzu	
		dzu ni	
		dzu ni shite	
future affirm...	*korosō (korosa-u)*		shall, will kill.
	koroshimashō		
	korosu darō		will probably kill.

PARADIGM OF THE FIRST CONJUGATION *(concluded)*.

indic. pres.....	*korosu*	kill.
	koroshimasu	
imper. neg.....	*korosuna*	do not kill.
future neg.....	*korosumai*	probably will not kill.
	koroshimasumai	
	korosanai darō	
cond. base.....	*korose*	
cond. pres.....	*koroseba*	if kill, if will kill.
	koroshimasureba	
imperative.....	*korose*	kill.
	koro(shima)se	
	koro(shima)shi	

PARADIGM OF THE SECOND CONJUGATION NO. I.

akeru—to open.

ake	*ake*	*akeru*	*akere*

stem	*ake*	
participle	***akete***	opening, having
	akemashite	opened.
indic. past	*aketa*	opened, did open,
	akemashita	have opened.
cond. past	*aketara*	if opened, should open; when opened, open.
	akemashitara	
prob. past	*aketarō*	probably opened.
	akemashitarō	
frequentative ...	*aketari*	opening.
	akemashitari	
desid. adj.	*ake* + *tai*	wish to open.
	ake + *tō gozaimasu*	
desid. adj. neg.	*aketaku* + *nai*	not wish to open.
	aketaku + *gozaimasenu*	

PARADIGM OF THE SECOND CONJUGATION NO. I. *(continued).*

imperative	*ake* { *ro* / *yo*	open.
	o ake nasai	

neg. base	*ake*	
indic. pres.....	*ake* { *nai* / *nu*	do not, will not open; have not opened.
	akemasenu	
indic. past	*ake* { *nakatta* / *nanda*	did not open.
	akemasenu deshita	
cond. past	*ake* { *nakattara* / *nandara*	if did not, should not open.
	akemasenu deshitara	
prob. past	*ake* { *nakattarō* / *nandarō*	probably did not open.
	akemasenu deshitarō	

PARADIGM OF THE SECOND CONJUGATION NO. 1. *(continued).*

frequentative...	*ake*	*nakattari*	not opening.
		nandari	
cond. pres.....	*ake*	*nakereba*	if do not, will not
		neba	open; if have not
	akemase	*nii* *kereba*	opened.
		nii *nara*	
		neba	
participle	*ake*	*nakute*	not opening, having
		nai de	opened.
		dzu, dzu ni	
		dzu ni shite	
	akemase	*nu de*	
		dzu	
		dzu ni	
		dzu ni shite	
future.....	*akemai*		probably will not
	akemasumai		open.
future affirm...	*akeyō*		shall, will open.
	akemashō		

PARADIGM OF THE SECOND CONJUGATION NO. I. *(concluded).*

indic. pres.....	*akeru*	open.
	akemasu	
imper. neg.....	*akeruna*	do not open.
cond. base	*akere*	
cond. pres.....	*akereba*	if open, if will open.
	akemasureba	

PARADIGM OF THE SECOND CONJUGATION.—NO. II.

miru—to see

mi	*mi*	*miru*	*mire*

stem	*mi*	
participle	*mite*	seeing, having seen.
	mimashite	
indic. past	*mita*	saw, did see, have seen.
	mimashita	
cond. past	*mitara*	if saw, should see; when saw, see.
	mimashitara	

PARADIGM OF THE SECOND CONJUGATION NO. II. *(continued).*

prob. past	*mitarō*	probably saw.
	mimashitarō	
frequentative...	*mitari*	seeing.
	mimashitari	
desid. adj.	*mi* + *tai*	wish to see.
	mi + *tō gozaimasu*	
desid. adj. neg.	*mitaku* + *nai*	not wish to see.
	mitaku + *gozaimasenu*	
imperative	*mi* + *ro*	see.
	mi + *yo*	
	mima + *se*	
	mima + *shi*	

neg. base	*mi*	
indic. pres.....	*mi* + *nai*	do not, will not see;
	mi + *nu*	have not seen.
	mimasenu	

PARADIGM OF THE SECOND CONJUGATION NO. II. *(continued).*

indic. past	*mi*	*nakatta*	did not see.
		nanda	
	mimasenu deshita		
cond. past	*mi*	*nakattara*	if did not, should not see.
		nandara	
	mimasenu deshitara		
prob. past	*mi*	*nakattarō*	probably did not see.
		nandarō	
	mimasenu deshitarō		
frequentative	*mi*	*nakattari*	not seeing.
		nandari	
cond. pres	*mi*	*nakereba*	if do not, will not see; if have not seen.
		neba	
	mimase nu	*kereba*	
		nara	
		neba	

PARADIGM OF THE SECOND CONJUGATION NO. II. *(concluded).*

participle	*mi nakute*	not seeing, having
	nai de	seen.
	dzu, dzu ni	
	dzu ni shite	
	mimase nu de	
	dzu	
	dzu ni	
	dzu ni shite	
future	*mimai*	probably will not see.
	mimasumai	
future affirm...	*miyō*	shall, will see.
	mimashō	
indic. pres.....	*miru*	see.
	mimasu	
imper. neg.....	*miruna*	do not see.
cond. base	*mire*	
cond. pres.....	*mireba*	if see, if will see.
	mimasureba	

Sec. 2.—Letter Changes.

When the suffixes *te*, *ta*, *tara*, *tarō* and *tari*, are added to stems of the first conjugation ending in *ki*, *gi*, *ni*, *bi*, *mi*, *chi*, *ri*, or *i* preceded by a vowel, the following letter changes take place:

kite	*kita*	*kitara*	etc.	become	*ite*	*ita*	*itara*	etc.
gite	*gita*	*gitara*	etc.	become	*ide*	*ida*	*idara*	etc.
nite	*nita*	*nitara*	etc.	become	*nde*	*nda*	*ndara*	etc.
bite	*bita*	*bitara*	etc.					
mite	*mita*	*mitara*	etc.					
chite	*chita*	*chitara*	etc.	become	*tte*	*tta*	*ttara*	etc.
rite	*rita*	*ritara*	etc.					
aite	*aita*	*aitara*	etc.	become	*atte*	*atta*	*attara*	etc.
					ōte	*ōta*	*ōtara*	etc.
iite	*iita*	*iitara*	etc.	become	*itte*	*itta*	*ittara*	etc.
					iute	*iuta*	*iutara*	etc.
uite	*uita*	*uitara*	etc.	become	*utte*	*utta*	*uttara*	etc.
					ūte	*ūta*	*ūtara*	etc.
oite	*oita*	*oitara*	etc.	become	*otte*	*otta*	*ottara*	etc.
					ōte	*ōta*	*ōtara*	etc.

TABLE OF VERBS EXHIBITING LETTER CHANGES.

kakite *kaite*	*kakita* *kaita*	*kakitara* *kaitara*	write
kikite *kiite*	*kikita* *kiita*	*kikitara* *kiitara*	hear
tsukite *tsuite*	*tsukita* *tsuita*	*tsukitara* *tsuitara*	arrive
manekite *maneite*	*manekita* *maneita*	*manekitara* *maneitara*	invite
okite *oite*	*okita* *oita*	*okitara* *oitara*	put
sawagite *sawaide*	*sawagita* *sawaida*	*sawagitara* *sawaidara*	be excited
tsugite *tsuide*	*tsugita* *tsuida*	*tsugitara* *tsuidara*	join
kogite *koide*	*kogita* *koida*	*kogitara* *koidara*	row
shinite *shinde*	*shinita* *shinda*	*shinitara* *shindara*	die
manabite *manande*	*manabita* *mananda*	*manabitara* *manandara*	learn
musubite *musunde*	*musubita* *musunda*	*musubitara* *musundara*	tie

TABLE OF VERBS EXHIBITING LETTER CHANGES *(continued)*.

musebite *musende*	*musebita* *musenda*	*musebitara* *musendara*	choke
asobite *asonde*	*asobita* *asonda*	*asobitara* *asondara*	play
yamite *yande*	*yamita* *yanda*	*yamitara* *yandara*	cease
tanoshimite *tanoshinde*	*tanoshimita* *tanoshinda*	*tanoshimitara* *tanoshindara*	be happy
nusumite *nusunde*	*nusumita* *nusunda*	*nusumitara* *nusundara*	steal
awaremite *awarende*	*awaremita* *awarenda*	*awaremitara* *awarendara*	pity
tanomite *tanonde*	*tanomita* *tanonda*	*tanomitara* *tanondara*	request
tachite *tatte*	*tachita* *tatta*	*tachitara* *tattara*	stand
buchite *butte*	*buchita* *butta*	*buchitara* *buttara*	strike
mochite *motte*	*mochita* *motta*	*mochitara* *mottara*	hold
narite *natte*	*narita* *natta*	*naritara* *nattara*	become
shirite *shitte*	*shirita* *shitta*	*shiritara* *shittara*	know

TABLE OF VERBS EXHIBITING LETTER CHANGES *(concluded)*.

urite	*urita*	*uritara*	sell
utte	*utta*	*uttara*	
herite	*herita*	*heritara*	diminish
hette	*hetta*	*hettara*	
norite	*norita*	*noritara*	ride
notte	*notta*	*nottara*	
sumaite	*sumaita*	*sumaitara*	reside
sumatte	*sumatta*	*sumattara*	
sumōte	*sumōta*	*sumōtara*	
iite	*iita*	*iitara*	say
itte	*itta*	*ittara*	
iute	*iuta*	*ittara*	
nuite	*nuita*	*nuitara*	sew
nutte	*nutta*	*nuttara*	
nūte	*nūta*	*nūtara*	
yatoite	*yatoita*	*yatoitara*	hire
yatotte	*yatotta*	*yatottara*	
yatōte	*yatōta*	*yatōtara*	

Iku—to go is abnormal: *ikite* etc. becoming *itte* etc., not *iite* etc.

Sec. 3.—Voices.

1. The passive:—Verbs of the first conjugation form the passive voice by adding *reru* to the neg. base, which might thus be called the voice base: those of the second, as well as *suru* and *kuru*, by adding *rareru*.

2. The potential:—The passive does service as a potential also. Most verbs of the first conjugation and a few of the second have besides a form in *eru*. In many cases, the two forms are used without any appreciable difference in meaning: when however they do differ, the passive is used of ability as regards law, duty, propriety, permission, willingness, feeling, of moral ability—may as opposed to can. The form in *eru* expresses absolute or physical ability—the strict can. *Ureru* e.g. means can sell, because some one wants to buy: *urareru*, because the party is at liberty to sell, or willing to do so at the price offered. *Kikoeru* and *kikareru* both signify can hear: *kikoeru* however means either that the sound is audible, or that the person has good ears; *kikareru* that the matter is no secret, or that one has time inclination etc. to listen. In like manner, while *mieru* declares that the object is visible or that the person has sight; *mirareru* asserts that there is no reason for concealment, or that one has time to look or no objection to doing so. (For examples see especially chap. II. v. sec. 6.)

3. The causative:—Verbs of the first conjugation form the causative voice by adding *seru;* those of the second, as also *kuru*, *saseru* to the neg. base. The causative of *suru* is *saseru*.

Verbs in these voices all belong to the second conj. in *eru*.

It being thought more polite to say that one is able to do a thing or that he causes a thing to be done than that he does it, the potential and causative voices are sometimes used instead of the active merely for the sake of courtesy.

TABLE EXHIBITING THE FORMATION OF THE PASSIVE, POTENTIAL AND CAUSATIVE VOICES.

NEG. BASE.	PASSIVE.	POTENTIAL.	CAUSATIVE.	
		FIRST CONJUGATION.		
ika		*ikareru*	*ikaseru*	go
		ikeru		
kika	*kikareru*	*kikareru*	*kikaseru*	hear
		kikoeru		
tsuga		*tsugareru*	*tsugaseru*	join
		tsugeru		
korosa	*korosareru*	*korosareru*	*korosaseru*	kill
		koroseru		
buta	*butareru*	*butareru*	*butaseru*	strike
		buteru		
shina		*shinareru*	*shinaseru*	die
		shineru		
musuba		*musubareru*	*musubaseru*	tie
		musuberu		

TABLE EXHIBITING THE FORMATION OF THE PASSIVE, POTENTIAL AND CAUSATIVE VOICES *(continued)*.

yoma	*yomareru*	*yomareru* *yomeru*	*yomaseru*	read
kira	*kirareru*	*kirareru* *kireru*	*kiraseru*	cut
ura	*urareru*	*urareru* *ureru*	*uraseru*	sell
kawa		*kawareru* *kaeru*	*kawaseru*	buy
iwa	*iwareru*	*iwareru* *ieru*	*iwaseru*	say
nuwa	*nuwareru*	*nuwareru* *nueru*	*nuwaseru*	sew
omowa	*omowareru*	*omowareru* *omoeru*	*omowaseru*	think

SECOND CONJUGATION.

e	*erareru*	*esaseru*	obtain
ake	*akerareru*	*akesaseru*	open
shirase	*shiraserareru*	*shirasesaseru*	tell

TABLE EXHIBITING THE FORMATION OF THE PASSIVE, POTENTIAL AND CAUSATIVE VOICES *(concluded)*.

sute	*suterareru*	*suterareru*	*sutesaseru*	throw away
tabe	*taberareru*	*taberareru*	*tabesaseru*	eat
abi		*abirareru*	*abisaseru*	bathe
mi	*mirareru*	*mirareru* *mieru*	*misaseru*	see
kari	*karirareru*	*karirareru*	*karisaseru*	borrow
se	*serareru*	*serareru*	*saseru*	do
ko		*korareru* *koreru*	*kosaseru*	come

III.—TRANSITIVE AND INTRANSITIVE FORMS.

SEC. 1.

In English it often happens that the same verb is both transitive and intransitive: in Japanese such verbs have usually only the root in common. In some cases, the intransitive belongs to the first conjugation and the transitive to the second and vice versa; in others, the transitive is a species of causative. The following list comprises most in common use.

INTRANSITIVE.	TRANSITIVE.	
I. CONJ.	II. CONJ.	
aku	*akeru*	open
itamu	*itameru*	hurt
katamuku	*katamukeru*	tilt
shizumu	*shizumeru*	sink
sorou	*soroeru*	match
susumu	*susumeru*	advance
tsuzuku	*tsuzukeru*	continue
ukabu	*ukaberu*	float
yamu	*yameru*	cease
aratamaru	*aratameru*	amend
atsumaru	*atsumeru*	collect
chijimaru	*chijimeru*	contract
hajimaru	*hajimeru*	begin
hayamaru	*hayameru*	hasten (a result)
hikkakaru	*hikkakeru*	hitch
hirogaru	*hirogeru*	widen
kakaru	*kakeru*	hang (on)
kasanaru	*kasaneru*	double
kawaru	*kaeru*	change
mazaru	*mazeru*	mix
oka ni agaru	*oka ni ageru*	land

sagaru	*sageru*	lower
tamaru	*tameru*	accumulate
todomaru	*todomeru*	stop
tomaru	*tomeru*	"
wakaru	*wakeru*	divide

I. CONJ. CAUSATIVE.

chiru	*chirasu*	scatter
furu	*furasu*	swing to and fro
hashagu	*hashagasu*	dry
heru	*herasu* or *hesu*	diminish
isogu	*isogasu*	hurry
kawaku	*kawakasu*	dry
korobu	*korobasu*	tumble
kusaru	*kusarasu*	rot
meguru	*megurasu*	revolve
naru	*narasu*	ring
soru	*sorasu*	warp
suberu	*suberasu*	slide
tsumazuku	*tsumazukasu*	trip
ugoku	*ugokasu*	move
waku	*wakasu*	boil (water)
hitaru	*hitasu*	soak
iburu	*ibusu*	smoke

kaeru	*kaesu*	return
mawaru	*mawasu*	revolve
modoru	*modosu*	return
naoru	*naosu*	heal
okoru	*okosu*	originate
utsuru	*utsusu*	move (change place)
II. CONJ.	I. CONJ.	
hodokeru	*hodoku*	untie
kudakeru	*kudaku*	break
nejireru	*nejiru*	twist
oreru	*oru*	break (long thing)
sakeru	*saku*	burst
sureru	*suru*	chafe, rub
wareru	*waru*	divide
yabureru	*yaburu*	burst (of clothes)
yakeru	*yaku*	burn, bake
	I. CONJ. CAUSATIVE.	
fueru	*fuyasu*	multiply
fukureru	*fukurasu*	swell
fuyakeru	*fuyakasu*	"
haneru	*hanasu*	explode
hieru	*hiyasu*	cool
jireru	*jirasu*	fret
kogeru	*kogasu*	scorch

sameru	*samasu*	cool
tareru	*tarasu*	drop (of liquid)
tokeru	*tokasu*	melt
yureru	*yurasu*	rock
nobiru	*nobasu*	lengthen
kakureru	*kakusu*	hide
koboreru	*kobosu*	spill
konareru	*konasu*	digest
kowareru	*kowasu*	break

SEC. 2.

A considerable number of English passives are rendered into Japanese by intransitives. It should be borne in mind however that these intransitives are not in the passive voice and are not to accompany *ni* with the agent which requires instead the passive of the corresponding transitive.

The ship sank, but the sailors were saved.	*Fune wa shizunda ga sendō wa tauskatta.*
The passengers were all saved by the sailors.	*Nori-kyaku wa mina sendō ni tasukerareta.*
The dog barked and the children were frightened.	*Inu ga hoete kodomo ga odoroita.*
The children were frightened by the dog.	*Kodomo wa inu ni odorokasareta.*

Kodomo wa inu ni odoroita would mean the children were frightened at the dog. *Ni makeru* is another apparent exception, really signifying yield to rather than defeated by.

ENGLISH PASSIVES RENDERED BY INTRANSITIVES.

I. CONJ.	TO BE	TO	TRANSITIVE.
itamu	injured	injure	*itameru*
hamaru	hoaxed	hoax	*hameru*
kimaru	decided	decide	*kimeru*
sadamaru	"	"	*sadameru*
sonawaru	furnished with	furnish with	*sonaeru*
tasukaru	saved	save	*tasukeru*
tōzakaru	estranged	estrange	*tōzakeru*
tsumaru	choked up	choke up	*tsumeru*
odoroku	frightened	frighten	*odorokasu*
sawagu	excited	excite	*sawagasu*
sumu	ended	end	*sumasu*
yorokobu	delighted	delight	*yorokobasu*
hakadoru	expedited	expedite	*hakadoraseru*
hataraku	inflected	inflect	*hatarakaseru*
komaru	embarrassed, perplexed, incommoded	embarrass, etc.	*komarasceru*
magotsuku	bewildered	bewilder	*magotsukaseru*
todokōru	delayed	delay	*todokōraseru*

ENGLISH PASSIVES RENDERED BY INTRANSITIVES *(continued)*.

bikkuri suru	astonished	astonish	*bikkurisaseru*
hasen suru	wrecked (of a ship)	wreck	
hasen ni au	wrecked (of a person)	"	
heikō suru	convinced	convince	*heikōsaseru*
hiiki suru	biased	bias	*hiikisaseru*
hyōban suru	reported		
nanjū suru	distressed	distress	*nanjūsaseru*
abekobe ni naru	inverted	invert	*abekobe ni suru*
sakasama ni naru	"	"	*sakasama ni suru*
sewa ni naru	obliged	oblige	*sewa wo suru*
abunaku naru	endangered	endanger	*abunaku suru*

II. CONJ.

deru	derived		
dekiru	done		
hirakeru	civilized	civilize	*hiraku*
migakeru	polished	polish	*migaku*
yakeru	burned	burn	*yaku*

ENGLISH PASSIVES RENDERED BY INTRANSITIVES *(concluded)*.

horobiru	destroyed	destroy	*hòrobosu*
makeru	defeated	defeat	*makasu*
moreru	omitted	omit	*morasu*
nukeru	"	"	*nukosu*
ochiru	"	"	*otosu*
tsukiru	exhausted	exhaust	*tsukusu*
yogoreru	soiled	soil	*yogosu*
yureru	pardoned	pardon	*yurusu*
kutabireru	fatigued	fatigue	*kutabirakasu*
tsukareru	"	"	*tsukarakasu*
awateru	flurried	flurry	*awatesaseru*
katsueru	famished	famish	*katsuesaseru*
kogoeru	benumbed	benumb	*kogoesaseru*
osoreru	afraid	make afraid	*osoresaseru*

IV.—THE VERB TO BE.

There are three verbs in Japanese signifying to 'be'—*aru oru* and *iru*. Excepting the future *arumai*, the negative forms of *aru* are not in use, their places being supplied by the moods and tenses of the negative adjective *nai:* (see VI. 1. sec. 1.) *Oru* and *iru* are synonyms, belonging respectively to the first and the second conjugation.

1. *Oru* and *iru* are employed in speaking of things with life when they are referred to as present at or in some particular place: excepting in connection with the Japanese equivalents of relative clauses. In all other cases *aru* and *nai* are used. *Aru* is constantly employed also in rendering 'have', even in speaking of animate objects.

2. Followed by a noun or pronoun as a predicate, to 'be' is rendered by *de aru*, often contracted *da*. Followed by an adjective as a predicate—see VI. sec. 1.

3. Equivalent to 'to become', 'to be' is rendered by *naru*.

Gozaru is more courteous than *aru*, and *o ide nasaru* or *irassharu* more so than *oru* or *iru*. *De gozaimasu*, contracted from *de gozarimasu*, is still further familiarly shortened into *desu*. The idiomatic English 'there' and 'it' have no equivalents in Japanese.

I.

There is a bat.	*Asoko ni kōmori ga orimasu.*
There are no elephants in Japan.	*Nihon ni wa zō wa inai.*
Is the Emperor in Tōkyō now?	*Tenshisama wa ima Tōkyō ni irasshaimasu ka?*
Where is the Shōgun now?	*Kubōsama wa kono setsu doko ni irasshaimasu ka?*
There are two or three dogs in the garden.	*Niwa ni inu ga ni san biki iru.*
There is a man in this neighborhood that makes toys.	*Kono kinjo ni omocha wo koshiraeru mono ga aru.*
Is n't there any one who can go instead?	*Dare mo kawari ni ikeru mono wa arimasenu ka?*
There are some very pretty views about Kiga.	*Kiga no kinjo ni wa yohodo keshiki no yoi tokoro ga aru.*
How many houses do you suppose there are in Tōkyō?	*Tōkyō ju ni ie ga nan gen arimashō?*

I do not think there is any telegraph office at Hakone.	*Hakone ni wa denshin-kyoku ga ari masumai.*
Is there only one kind of Japanese dog?	*Nihon no inu wa rui ga hitotsu shika arimasenu ka?*
Once upon a time (long ago) there was an old man and his wife.	*Mukashi jijisan to baasan ga atta sō da.*
Are there any other animals like bats?	*Kōmori no yō na dōbutsu ga hoka ni arimashō ka?*
Why is there no Shōgun now?	*Naze ima de wa Kubōsama ga arimasenu ka?*
He has three boys and ever so many girls.	*Otok'ko ga san nin ni onna no ko ga iku nin mo arimasu.*

2.

Is that smoke, or is it only a cloud?	*Are wa kemuri desu ka, tada kumo desu ka?*
Was that a fox, or a badger?	*Are wa kitsune deshita ka, tanuki deshita ka?*
Is n't that a dog sleeping on the veranda?	*Engawa ni nete iru no wa inu de wa nai ka?*

3.

I doubt whether it will be much of a fire.	*Ōkii kwaji ni narumai.*
If it were only mended, it would be as good as ever.	*Naoshi sae shitara, moto no tōri ni naru.*
There is only one left.	*Mō hitotsu bakari ni natta.*

V.—AUXILIARY VERBS.

SEC. 1.—AM, IS, ARE; WAS, WERE.

1. Followed by the active participle:—

(*a*) Am, is, are—participle and *oru* or *iru*.

(*b*) Was, were—participle and *otta* or *ita*.

(*c*) Is n't ?, was n't ?, expecting yes for an answer—*de wa* (contracted *ja*) *nai ka?* following the participle and *oru* or *iru* for the former; following the participle and *otta* or *ita* for the latter.

2. Followed by the passive participle—see II. VII.

1. (*a*).

There is a crow building her nest in the garden.	*Niwa ni karasu ga su wo tsukutte iru.*
The rats are gnawing a hole somewhere in the ceiling.	*Nezumi ga dokka tenjō ni ana wo akete iru.*

1. (*b*).

Were they laughing, or crying?	*Waratte ita no ka naite ita no ka?*
I was n't writing, I was reading.	*Tegami wo kaite wa orimasenu deshita, hon wo yonde imashita.*

1. (*c*).

Is n't the clock striking now?	*Ima tokei ga natte iru ja nai ka?*
Were n't you whistling just now?	*Ima kuchi-bue wo fuite ita ja nai ka?*

SEC. 2.—DO, DID.

1. Do and did are expressed in the present and past of the verb.

2. Don't?, did n't? expecting yes for an answer—*de wa nai ka?* following the present for the former; following the past for the latter.

3. Don't!—negative imperative. Please don't!—negative participle and *o kure* or *kudasai.*

4. Followed by 'ever' or 'never'—see VII. III.

1.

Why do you leave the door open?	*Naze akepanashi ni shimasu ka?*
They say they don't make it that way any more.	*Mō sō shite wa koshiraenai sō da.*
Where did you put my umbrella?	*Watakushi no kōmori-gasa wa doko ye oita ka?*
Why did n't you give the coolie the things he came for?	*Naze ninsoku ni tori ni kita mono wo watasanakatta ka?*

2.

Don't the steamers sail twice a month now?	*Ima de wa tsuki ni ni do zutsu jōkisen ga deru ja arimasenu ka?*
Did n't you say you lost your knife?	*Kogatana wo nakushita to osshatta de wa arimasenu ka?*

3.

Don't put on any more coal.	*Mō sekitan wo kuberuna.*
Please don't light the lights yet.	*Dōzo mada akari wo tsukenai de kudā sai.*

SEC. 3.—HAVE, HAS; HAD.

1. Have:—
   - (*a*) Affirmative—past of the verb.
   - (*b*) Negative—negative present.
   - (*c*) Have n't?, expecting 'yes' for an answer—same as did n't?

2. Have been, followed by the active participle:—
   - (*a*) Affirmative—participle and *ita* or *iru* (or *otta* or *oru*), according as the action is viewed as completed or not.
   - (*b*) Negative—participle and *inai* or *oranai*.
   - (*c*) Have n't been?, expecting 'yes' for an answer—*de wa nai ka?* following the participle and *ita* or *iru* (*otta* or *oru*), as the case may be.

3. Had:—

(*a*) Affirmative—*mō* and the past.
(*b*) Negative—*mada* and the past.
(*c*) Had n't?—same as did n't? and have n't?

1. (*a*).

Have the coolies brought the freight?	*Ninsoku wa nimotsu wo motte kita ka?*
Have you heard the news to-day?	*Kyō no shimbun wo o kiki nasaimashita ka?*

1. (*b*).

Why have n't you brought your dog?	*Naze o inu wo tsurete o ide nasaimasenu ka?*
The postman has n't brought any letters to-day.	*Kyō wa haitatsunin ga ichi do mo tegami wo motte konai.*
Your room has not been swept and dusted yet.	*O heya wa mada sōji ga dekimasenu.*
This roof has not been repaired for a couple of years.	*Kono yane wa mō ni nen hodo shufuku ga nai.*

1. (*c*).

Have n't you repaired your house lately?	*Chikagoro o uchi no shufuku wo nas'tta ja arimasenu ka?*

2. (*a*).

Have you been reading the paper?	*Shimbun wo yonde o ide nas'tta ka?*
I have just been trying to lift this coal-scuttle.	*Kono sumitori wo mochi-ageyō to shite ita tokoro da.*
How long have you been living in Tōkyō?	*Tōkyō ni itsu kara sunde o ide nasaimasu ka?*
The Tōkyō merchants have been selling foreign goods for a long time now.	*Tōkyō no akindo wa mō hisashiku hakurai mono wo utte iru.*

2. (*b*).

They have been a little noisy, but they have not been quarreling.	*Sukoshi sawaide ita ga kenka wo shite inai.*

2. (*c*).

Has n't somebody been sleeping here? *Dare ka koko ni nete ita de wa nai ka?*

Have n't the coolies been resting a good while? *Ninsoku wa hisashiku yasunde iru de wa nai ka?*

3. (*a*).

I went to the Tōkyō Fu, but they (the officials) had left. *Tōkyō Fu ye itta ga mō hike ni natta.*

When you left Tōkyō, had the Kōbu Daigakkō been finished? *Tōkyō wo o tachi nasaru toki ni, Kōbu Daigakkō wa mō deki-agarimashita ka?*

3. (*b*).

When I got to the hotel, my letter had not arrived. *Hatagoya ye tsuita toki ni, mada tegami ga todokanakatta.*

I had not heard it when the steamer left. *Jōkisen ga deru toki ni mada kikimasenu deshita.*

3. (*c*).

Had you not left for Kyōto before that? *Sono mae ni Kyōto ye o tachi nas'tta ja arimasenu ka?*

Sec. 4.—Shall, will.

1. Affirmative:—

(*a*) Opinion; also in seeking direction and in stating one's own purpose—future of the verb.

(*b*) Certainty, determination, authority; also in inquiring into another's purpose—present.

2. Negative—negative present.

1. (*a*).

You will spoil it if you put in more salt. *Sore yori yokei ni shio wo ireru to mazuku narō.*

Things will look better as soon as we have a little rain. *Ame ga sukoshi furi shidai ni keshiki ga naoru darō.*

Shall I send word again to Yokohama?	*Mata Yokohama ye sō itte yarimashō ka?*
Shall I call a jinriki as I go to Shiba?	*Shiba ye iki gake ni jinriki wo it chō yobimashō ka?*
I will call again in a few days.	*Sono uchi ni mata agarimashō.*
If you need one, I'll lend you mine.	*O iriyō nara, watakushi no wo o kashi mōshimashō.*

1. (*b*).

It will close at six o'clock.	*Roku ji ni shime-kiri ni narimasu.*
I'll go, if it rains "cats and dogs."	*Hi ga futte mo yari ga jutte mo ikimasu.*
Denjirō will go for it.	*Denjirō ga tori ni ikimasu.*
About how long will you stay?	*Itsu goro made o toman' (tomari) nasaru ka?*

2.

Put it where it will not get cold.	*Samenai tokoro ni o oki nasai.*
They say some of the Buddhists will not kill even a musquito.	*Bussha ni wa ka mo korosanai hito mo aru sō da.*
I won't give a cent more than that.	*Sore yori yokei ni wa is sen mo yaranai.*
Will none of these do?	*Kore wa dore mo ikemasenu ka?*
Won't you take something more?	*Motto nani ka o agari nasaimasenu ka?*

Sec. 5.—Should, Would.

1. Affirmative:—
   - (*a*) Opinion, intention—future of the verb.
   - (*b*) Certainty, determination, explicit promise; as well as inquiry into the purpose of another —present.
2. Negative—negative present.
3. Preceded by 'if'—conditional past. (See also X. sec. 8.)

4. Accompanied by a conditional clause—future. If however the time of the clause be past (the 'would' becoming 'would have')—past or probable past, according to the degree of certainty to be expressed. *No ni* adds regret or censure.

5. Ought—see II. v. sec. 10.

6. Should 'like to'—see II. v. sec. 13.

1. (*a*).

I thought the jinriki would be here by this time. *Mō jinriki ga kite iyō to omotta.*

Did you think it would be so dear? *Sonna ni takakarō to o omoi nas'tta ka?*

Hana said she would write. *O Hana san wa tegami wo yokosō to itta.*

1. (*b*).

Mr. Maeda said positively he would pay the bill. *Maeda san wa kitto sono dai wo haran to iimashita.*

What would you do in case your father died? *Ototsan ga o shini nas'tta toki wa dō nasaimasu?*

2.

It would not pay to sell it for less than five dollars. *Go en ni uranakute wa tema ni awanai.*

He said the mail would not close till six o'clock. *Yūbin wa roku ji made shime-kiri ni naranai to iimashita.*

3.

If any one should come inquiring for me, say, I have gone to Yokohama. *Dare ka tazunete kitara, Yokohama ye itta to sō ie.*

4.

You would have time enough, if you would get up earlier. *Motto hayaku o oki nas'ttara, jūbun ni toki ga arimashō.*

If you had been a little more careful, this would never have happened. *Mō sukoshi o ki wo tsuke nas'ttara, kesshite konna koto ni narimasenu deshita.*

If you had gone yesterday, you would have been in good time. *Kinō irassh'ttara, raku ni o ma ni aimashita no ni.*

SEC. 6.—CAN, COULD.

Can and could are rendered in two ways:—

1. By the potential forms of the verb.

2. By *dekiru*, which is coupled to the indicative present by *koto*. *Dekiru* is used with a noun also; as well as independently in the sense of can 'do'.

Can not is often expressed by the idiomatic phrase, *wake ni wa ikanai* added to the indicative present.

1.

You can say anything in Japanese, if you only know how.	*Ii yō wo sae shitte ireba, Nihongo de nan de mo iemasu.*
I never can sleep when the fire bells ring.	*Hanshō ga naru to dō shite mo nerarenai.*
When I was a boy I could swim half a mile.	*Kodomo no toki ni ham michi wo oyogeta.*
I invited both, but neither of them could come.	*Futari to mo maneita ga dochira mo korarenakatta.*
I've been every where, but I can't sell it at all (no one wants one.)	*Hōbō ye aruita ga dō shite mo urenai.*
You can not sell it without government permission.	*Seifu no menkyo ga nakereba urare-masenu.*
It was very noisy and we could not hear a thing (that the speaker said.)	*Yakamashikute nanni mo kikoemasenu deshita.*
He can only hear in one ear.	*Are wa kata mimi shika kikoenai.*
Can (may) I hear too?	*Watakushi mo kikaremasu ka?*
If you would open the door (and get some light) you could see.	*To wo aketara miemashō.*
It was pitch dark and we could not see the road.	*Makkura de michi ga mienakatta.*
They say cats can not see when they are first born.	*Neko wa umare tate ni wa me ga mie-nai sō da.*
When can you see the Fukiage Garden?	*Fukiage no o niwa wa itsu miraremashō ka?*
Can we see the inside of the prison, if we get a permit?	*Yurushi wo ukereba rō no naka wo mi-raremasu ka?*

2.

Can you send anything by telegraph?	*Nan de mo denshin de itte yaru koto ga dekimasu ka?*
I can not take the accounts to-night.	*Konya wa kanjō suru koto ga dekinai.*
Very few horses can pull such a load as that.	*Sonna nimotsu wo hiku koto no dekiru uma wa goku sukunai.*
Can your dog sit up on his hind legs and beg?	*Kono inu wa chinchin ga dekimasu ka?*
Some men can study ten hours a day.	*Ichi nichi ni jū ji kan benkyō no dekiru hito mo aru.*
Can't you do it a little better?	*Mō sukoshi yoku dekinai ka?*
Can't you do this first?	*Kore wo saki ni nasaru wake ni wa ikanai ka?*
Is n't it possible for you to get permission from the government?	*Seifu kara yurushi wo o uke nasaru wake ni wa ikimasenu ka?*
I can not possibly take it, even if he offers it to me.	*Rei wo sarete mo toru wake ni wa mairimaseuu.*

SEC. 7.—MAY, MIGHT.

1. Possibility, 'perhaps':—

   (*a*) Accompanying a present, future, or the auxiliary 'have not'—*ka mo shirenai* following the present.

   (*b*) Accompanying the past (including 'might not have been')—*ka mo shirenai* following the past.

   (*c*) Bare possibility may be expressed by *mono de mo nai* following the negative future.

2. Ability—potential or *dekiru*.

3. Liberty, permission—*mo yoi* (contracted *ii*) following the participle.

1. (*a*).

May be there are some musquitoes in the net.	*Kaya no naka ni ka ga iru ka mo shirenai.*
May be the steamer will be in to-morrow.	*Ashita wa jōkisen ga tsuku ka mo shirenai.*

May be we had better order them from Yokohama.	*Yokohama ye itte yaru hō ga ii ka mo shirenai.*
You might get well if you went to Atami.	*Atami ye o ide nas'ttara naoru ka mo shirenai.*
Perhaps he will not start for a day or two.	*Mada ni san nichi wa tatanai ka mo shirenai.*
Perhaps he has not been told yet.	*Mada kikanai ka mo shirenai.*

1. (*b*).

May be he missed the train.	*Kisha no ma ni awanakatta ka mo shirenu.*
May be he has been told already.	*Mō kiita ka mo shirenai.*
If you had started a little earlier, you might have caught the train.	*Mō sukoshi hayaku o dekake ni nattara, kisha no ma ni atta ka mo shirenai.*
If Ieyasu had not lived, Tōkyō might not have been built.	*Ieyasu to iu hito ga yo ni denakattara, Tōkyō to iu tokoro ga dekinakatta ka mo shirenai.*

1. (*c*).

Possibly there may be a house to let in Kobiki Chō.	*Kobiki Chō ni kashiya ga arumai mono de mo nai.*
Some day or other may be you will be a judge.	*Itsu ka hanji ni narumai mono de mo nai.*

2.

If your letter had come yesterday, I might have gone to-day.	*Kinō o tegami ga kitara, kyō ikemashitarō ga.*
If Tsuya had told you so, you might have called the doctor.	*O Tsuya san ga sō ittara, isha wo o yobi nasaru koto ga dekitarō ga.*

3.

May I go to the bath, Sir?	*O yu ni itte mo yō gozaimasu ka?*
You may put it either in the drawer or up on the book case.	*Hikidashi ye irete mo shodana ye agete mo ii.*
Did you say I might borrow your dictionary?	*Jibiki wo haishaku shite mo ii to osshaimashita ka?*
I told Ginjirō he might go to Asakusa this afternoon.	*Ginjirō ni kyō hirusugi Asakusa ye itte mo ii to iimashita.*

Sec. 8.—Let, Make, Have, Get.

1. These words in the sense of allow, constrain, require, cause, are all rendered by the causative voice. Certain transitives however having a causative force of their own, suffice of themselves to express 'let.'

Get may also be rendered by the participle and *morau*—a form which is more courteous than the causative, and which must be employed when the idea of favor is to be expressed. It does not however always and necessarily imply favor. (Comp. IV. III. sec. 2).

2. Imperative:—

(*a*) Let us—future followed by *de wa nai ka?*

(*b*) Don't let may be rendered by the negative present followed by *yō ni shite.*

I.

Matsu has let the lamp smoke.	*Matsu wa rampu wo iburaseta.*
Shall I let these coolies take the box?	*Kono ninsoku ni hako wo motte ikasemashō ka?*
You have had enough now, let me have a drink.	*Kimi wa mō jūbun nonda kara, boku ni ippai nomasete o kure.*
Please don't let the children come into the house with their shoes on.	*Kodomo ni kutsu wo haite uchi ye hairasenai de kudasai.*
Make him wait a minute.	*Sukoshi matasete o oki (nasai).*
If those children come in, you must make them keep quiet.	*Ano kodomo ga kuru nara, shizuka ni sasenakereba ikenai.*
Do make the washerwoman iron these clothes better.	*Sentakuya ni kono kimono wo motto yoku hinoshi wo kakesasete o kure.*
I'll have Kisaburō post your letters.	*Kisaburō ni o tegami wo yūbin ye dasasemashō.*
You had better have the carpenter make it.	*Daiku ni tsukuraseta hō ga yō gozaimashō.*

Where did you get this table made?	*Kono tsukue wa doko de o koshiraesase nasaimashita?*
You ought to get your grass cut.	*Shiba wo o karase nasaru ga yō gozaimashō.*
Please let the cat go out.	*Dōzo neko wo soto ye dashite kudasai.*
You must not let the water run out so fast.	*Sonna ni hayaku mizu wo nagashite wa ikenai.*
I want to get my watch cleaned and mended.	*Tokei wo naoshite sōji shite moraitai.*

shall we?

2. (*a*).

Let us go up Fujisan to-morrow.	*Ashita Fujisan ye noborō ja nai ka?*
Let's go by way of the Tōri.	*Tōri wo tōtte ikō ja nai ka?*
Let's rest and have a pipe.	*Yasunde ip puku yarō ja nai ka?*
Let's pull the cat's tail.	*Neko no shippo wo hippatte miyō ja nai ka?*

2. (*b*).

Don't let this get cold.	*Kore wo samenai yō ni shite oki na.*
Please do not let that lamp smoke.	*Sono rampu wo iburanai yō ni shite o kure.*

SEC. 9—MUST.

1. Necessity, right, authority:—

(*a*) Affirmative—neg. cond. pres. / neg. part. and *wa* / neg. pres. and *to* } and { *ikenai.* / *ikanai.* / *naranai.*

(*b*) Negative—part. and *wa* / pres. and *to* } and { *ikenai.* / *ikanai.* / *naranai.*

2. Conviction :—

(*a*) Must—future.

(*b*) Must have—probable past.

1. (*a*).

You must be more careful.	*Motto ki wo tsukenakereba ikenai.*
You must make him take it whether he likes it or not.	*Suki de mo kirai de mo nomasenakereba ikemasenu.*
You must mind what Miss Hana says.	*O Hana san no iu koto wo kikanakute wa ikemasenu yo.*
We must leave the house at twelve o'clock.	*Jū ni ji ni uchi wo denai to narimasenu*

1. (*b*).

You must not put so much charcoal in the hibachi.	*Hibachi ye sonna ni sumi wo tsuide wa ikenai.*
You must not hold the baby so.	*Akanbo wo sō daite wa ikenai.*
You must n't leave your light burning when you go out.	*Deru toki ni akari wo tsukete oite wa ikenai.*
I told Hachi he must not even touch these flowers.	*Kono hana ni sawatte mo naranai to Hachi ni iimashita.*

2. (*a*).

It must be so.	*Kitto sō de gozaimashō.*
Maruya must certainly have some more.	*Kitto Maruya ni wa mada arimashō.*

2. (*b*).

You must have seen it at Hakone.	*Hakone de goran nas'ttarō.*
You must have been perplexed.	*Sazo o komari de gozaimashitarō.*

Sec. 10.—Ought, Should.

1. Obligation, propriety :—

(*a*) Affirmative—*beki kazu* following the verb; or the negative participle and *wa*, or negative conditional present, followed by *sumanai*.

(*b*) Negative—participle and *wa* followed by *sumanai*.

2. Conviction—*hazu* following the indicative present (ought to have—the past), or *sō na mono da* following the stem.

3. Advice, direction, 'had better':—

(*a*) Seeking (usually)—conditional past and *yokarō*.

(*b*) Giving—present, or past and *hō*, followed by *ga yokarō* or *yoi*.

4. Censure, regret, 'ought to have'—present conditional and *yoi* (or *yokatta*) *no ni* (comp. sec. 14. 2.)

With verbs of the first conjugation, *beki* accompanies the indicative; with those of the second the stem. Some verbs of the second conjugation however e.g. *kokoro-miru* and *dekiru*, following a law of the written language, at times change the final vowel of the stem to *u*. The irregular verbs *kuru* and *suru* also become *ku beki* and *su beki*. *Miru beki* is in use as well as *mi beki*.

1. (*a*).

The people ought to obey just laws.	*Jimmin wa tadashii okite ni shitagau beki hazu da.*
Even an enemy should be forgiven.	*Teki de sae mo yurusu beki hazu da.*
One ought to speak the truth.	*Hito wa makoto wo iu beki hazu no mono de gozaimasu.*
Everybody ought to be vaccinated.	*Dare mo ue-bōsō wo su beki hazu da.*
Sankichi ought to be more respectful.	*Sankichi wa motto gyō-gi ga yokunakute wa sumanai.*
I think you ought to apologize to Miss Take.	*O Take san ni wabinakute wa sumimasumai.*

1. (*b*).

You ought not to sleep so late.	*Sonna ni asa-ne wo shite wa sumanai.*
Hankichi ought not to be out so late.	*Hankichi wa sonna ni osoku made dete ite wa sumanai.*

2.

He ought to be here directly now.	*Mō jiki ni kuru hazu desu.*
It ought to have struck, it's past twelve.	*Mō jū ni ji sugita kara, natta hazu da.*
This dictionary ought to be good, it was written by a scholar.	*Kono jibiki wa gakusha no koshiraeta no da kara, ii hazu da.*
It ought not to be weak, it was carefully made.	*Sore wa nen wo irete koshiraeta no da kara, yowakunai hazu da.*
Oranges ought to be getting very cheap now.	*Mikan wa mō yohodo yasuku nari sō na mono da.*

3. (*a*).

Which road should I take?	*Dono michi wo ittara yokarō?*
What color ought I to paint this?	*Kore wa nan no iro ni nuttara yokarō?*
How ought I to translate this?	*Kore wa dō honyaku shitara yō gozaimashō?*
How much water ought I to put in this bottle?	*Kono tokkuri ye nani hodo mizu wo iretara yokarō?*
I am going to the railroad, how much ought I to give the jinriki?	*Tetsudō made iku n' da ga ikura jinriki ni yattara yokarō ne?*

3. (*b*).

You had better take an umbrella.	*Kōmori-gasa wo motte o ide nasaru ga yokarō.*
Some think you had better go.	*O ide nasaru ga yokarō to omou hito mo arimasu.*
You had better not build a bungalow.	*Hiraya wo o tate nasaranai ga yokarō.*
You had better consult with your father about it.	*Ototsan ni sōdan shite goran nas'tta hō ga yokarō.*
Hadn't you better buy a couple?	*Futatsu o kai nas'tta hō ga ii ja arimasenu ka?*
You ought to take about thirty drops in twice as much water.	*San jit teki bakari ni mizu wo ni bai watte o nomi nasaru ga ii.*
Then you ought to say so.	*Sonnara sō iu ga ii.*

4.

You ought to have been a little more careful.	*Mō sukoshi ki wo tsukereba yoi no ni.*
I ought not to have said a word about it.	*Sono koto wa ichigon mo iwanakereba yoi no ni.*

I ought to have telegraphed at once. *Sassoku denshin wo kakereba yokatta no ni.*

Sec. 11.—Think, Suppose.

1. Hold an opinion—*omou*, *zonjiru*, (more courteous) *oboshimesu*, connected with a preceding verb by *to*.

2. Regard probable, suppose:—

(*a*) Likely to be or to happen—future.

(*b*) Likely to have happened—probable past.

1.

Some people think he is crazy.	*Ano hito wa kichigai da to omou hito mo aru.*
What do you think of such conduct?	*Konna okonai wa dō oboshimeshimasu ka?*
I thought I had plenty, but I can not find one.	*Takusan atta to omotta ga hitotsu mo mitsukerarenai.*
I thought I could go there in half an hour.	*Han ji kan de asoko ye ikeru darō to omotta.*
I thought Seikichi would probably be late.	*Seikichi wa ma ni aumai to omotta.*

2. (*a*).

I don't think you will like the kagos.	*Kago wa o suki de arimasumai.*
I doubt whether you will find any fresh fish there.	*Asoko ni nama-uo wa arumai.*
I suppose there are plenty of fleas in these mats.	*Kono tatami ni wa nomi ga takusau iru darō.*

2. (*b*).

Do you suppose the steamer has arrived?	*Yūbinsen wa tsukimashitarō ka?*
I suppose the postman passed while I was out.	*Haitatsunin wa rusu no ma ni tōttarō.*

SEC. 12.—INTEND.

1. Purpose—*tsumori* following the indicative present.

2. Contemplate, think of doing—*to omou* following the future.

1.

I intend to go by the nine o'clock train.	*Ku ji no kisha de iku tsumori desu.*
I intended to let you know, but I had no time.	*O shirase mōsu tsumori de atta ga sono ma ga nakatta.*
I did not intend to let Hachi know it.	*Hachi ni sore wo shiraseru tsumori de nakatta.*

2.

I intended to build a house, but I could not afford it.	*Ie wo tateyō to omotta ga kane ga dekinakatta.*
I was going to tell you yesterday, but you did not come.	*Kinō mōshi-ageyō to omotta ga o ide ga nakatta.*

SEC. 13.—WANT.

1. Followed by a noun:—

   (*a*) Need, require—*iru* or *iriyō da*; (of business) *yō*.

   (*b*) Desire to have—*hoshii*.

2. Followed by a verb.:—

   (*a*) Desire to do—desiderative adjective. When the desire is that another perform the action for one—participle and *moraitai* (comp. sec. 8.)

   (*b*) Hope that one will; wish it to be—sec. 14. 2.

3. Proposition, 'how about?' 'what do you say to?'—participle and *wa* followed by *dō* or *ikaga*.

1. (*a*).

Do you want this?	*Kore wa o iriyō desu ka?*
I want a jinriki to go to Asakusa.	*Asakusa ye iku ni jinriki ga iru.*
Don't you need some little ones too?	*Chiisai no mo o iriyō ja arimasenu ka?*
I think we shall not need any strawberries to-day.	*Kusa-ichigo wa kyō irimasumai.*
What did Hana want?	*O Hana san wa nan no yō de kita no ka?*

1. (*b*).

Hachi wants an orange.	*Hachi wa mikan ga hoshii.*
Hana wants a hairpin like Take's.	*O Hana san wa o Take san no yō na kanzashi ga hoshii.*
Don't you want a pretty little pup?	*Kawairashii ko-inu ga hoshikunai ka?*

2. (*a*).

Hana wants to borrow a hairpin.	*O Hana san wa kanzashi wo karitai.*
I wanted to see Mr. Yamada, but he was out.	*Yamada san ni aitai to omotta (or aitakatta) ga rusu de atta.*
I did n't want to write that letter.	*Ano tegami wo kakitaku gozaimasenu deshita.*
I should like to know how to inflect verbs.	*Dōshi no hatarakase yō wo oboetō gozaimasu.*
I wish I knew how to do up my hair like Haru's.	*O Haru san no yō ni kami no ii yō wo oboetai mon' da.*
I want you to show me several patterns.	*Iroiro no moyō wo misete moraitai.*
I want somebody to call a jinriki.	*Dare ka ni jinriki wo yonde moraitai.*
I wanted the cabinet-maker to make me a box like yours.	*Sashimonoya ni anata no yō na hako wo koshiraete moraitō gozaimashita.*
Don't you want Torakichi to post your letters?	*Torakichi ni yūbin ye tegami wo dashite moraitakunai ka?*

3.

Do you want to change pens?	*Fude wo o torikae nas'tte wa dō desu?*
What do you say to buying a dog?	*Inu wo o kai nas'tte wa dō desu?*

Sec. 14.—Wish, Hope.

1. Desire to do—same as sec. 13. 2 (*a*).

2. Desire that a thing is was or will be:—

   (*a*) Simple desire—*ni shitai* or *ni shitai mono da* following a noun, *yō ni shitai* following a verb or an adjective.

   (*b*) Coupled with doubt fear or regret—present conditional and *yoi*. Doubt is emphasized by *ga;* and regret, by *no ni*. This idiom also expresses 'want one to,' in the sense of 'hope he will'. (Comp. also sec. 10. 4.)

2. (*a*).

I hope to-morrow will be fine too.	*Ashita mo yahari tenki ni shitai mono da.*
I hope he will be a scholar too.	*Are mo yappari gakusha ni shitai mono da.*
I hope you will soon recover.	*Hayaku o naori nasaru yō ni shitai mono da.*
I hope it will be done day after to-morrow.	*Asatte dekiru yō ni shitai mono da.*
I want it well made.	*Yoku dekiru yō ni itashitō gozaimasu.*

2. (*b*).

I wish I had a little change.	*Sukoshi ko-satsu ga areba ii.*
I wish somebody would tell him so.	*Dare ka ano hito ni sō ieba ii.*
I wish that dog would n't bark.	*Ano inu wa hoenakereba ii.*
I wish you had told me sooner.	*Motto hayaku kikasereba yokatta.*
I wish it didn't rain.	*Ame ga furanakereba ii no ni.*
I wish I were a little taller.	*Mō sukoshi sei ga takakereba ii no ni.*

I *hope* I shall be able to talk Japanese some day.	*Itsu ka Nihongo ga dekiru yō ni nareba ii ga.*
I *hope* it will be pleasant, but it looks doubtful.	*Tenki ga yokereba ii ga muzukashi sō da.*
I *hope* we shall not have any more snow this year.	*Kotoshi wa mō yuki ga furanakereba ii ga.*
I hoped he would come by this train	*Kono kisha de kureba yoi to omotta.*
I wanted you to bring your dog.	*O inu wo tsurete o ide nasareba yoi to omotta.*

Sec. 15.—Need.

1. Followed by a noun—sec. 13. 1 (*a*).

2. Followed by a verb:—

(*a*) Negative—{negative participle and ***mo yoi.***
{indicative present and ***ni oyobanai.***

(*b*) Affirmative—same as 'must.'

2. (*a*).

You need not wait any longer.	*Mō matte inakute mo ii.*
You need not serve tea until six.	*Roku ji made wa cha wo dasanakute mo ii.*
You need n't lock the door when you go out.	*Deru toki ni to no shimari wo shinakute mo ii.*
Tell Wasuke he need not go to Asakusa to-day.	*Kyō wa Asakusa ye ikanai de mo ii to Wasuke ni itte o kure.*
You need n't run so, we have a long time yet.	*Sonna ni kakezu to mo ii, mada yohodo aida ga aru.*
You need not cut the grass for a month.	*Hito tsuki no aida kusa wo karu ni oyobanai.*
You need not bring by bentō on Saturdays.	*Doyōnichi ni wa bentō wo motte kuru ni wa oyobanai.*

SEC. 16.—SEEM, LOOK.

1. Semblance:—

(*a*) To appear to be—
- verb and *yō da*
- adjective and *yō da*.
- adjective stem and *sō da*.
- noun and *no yō da*.

Ni mieru may take the place of *da*.

(*b*) To appear likely to happen—stem of the verb and *sō da*. Instead of *sō da*, *sō ni mieru* and *sō na keshiki* are often employed.

2. Report: 'it seems that,' 'they say,' 'I hear,' 'I believe,' 'so'—verb or adjective and *sō da*.

1. (*a*).

The fire seems to be out.	*Hi ga kiete iru yō da.*
The fire seems to be going out.	*Hi ga kie kakatte iru yō da.*
That coal does n't seem to burn very well.	*Ano sekitan wa amari yoku moenai yō da.*
When Sansuke came for the shoes he looked a little angry.	*Sansuke ga kutsu wo tori ni kita toki, sukoshi okotte iru yō deshita.*
Those pictures seem to me to be hung a trifle too high.	*Ano gaku no kake yō wa sukoshi taka sugiru yō da.*
When you talk to him he seems to assent.	*Dampan suru toki wa shōchi suru yō ni mieru.*
These mats seem to be dirty.	*Kono tatami wa kitanai yō da.*
This machine seems to be out of order.	*Kono kikai wa guai ga warui yō da.*
It seems wonderful that you can send a telegram to America in four or five hours; does n't it?	*Shi ji ka go ji kan de Amerika ye denshin wo kakerareru to wa fushigi na yō desu ne?*

This pond looks deep.	*Kono ike wa fuka sō da.*
That child looks tired and sleepy.	*Ano ko wa kutabirete nemu sō da.*
This seems the better plan.	*Kono shukō no hō ga yosa sō de gozaimasu.*
Heikichi looks strong.	*Heikichi wa jōbu sō da.*
He seems to be very clever.	*Ano hito wa taisō rikō sō de gozaimasu.*
It seems to be a fire.	*Kwaji no yō da.*
He looks like a thief.	*Are wa dorobō no yō da.*
The man who came here this morning did n't look like a Japanese.	*Kesa koko ye kita hito wa Nipponjin no yō ja gozaimasenu deshita.*

1. (*b*).

It looks like rain.	*Ame ga furi sō desu.*
The fire looks like going out.	*Hi ga kie sō desu.*
This looks like an obstacle.	*Kore wa sashi-tsukae ga ari sō da.*
Last night it seemed to be going to clear.	*Yūbe wa tenki ni nari sō de atta.*
It does n't look as if there would be much wind.	*Amari kaze ga fuki sō mo* (or *de wa*) *nai.*
This does not look like peace.	*Kore wa odayaka ni nari sō mo nai.*
This leak has not any appearance of stopping.	*Kono mori wa tomari sō mo nai.*
He did not look like coming down.	*Make sō na keshiki wa nakatta.*

2.

It seems there was a fire in Shiba last night.	*Yūbe Shiba ni kwaji ga atta sō desu.*
The mats are very dirty, it seems.	*Tatami wa taisō kitanai sō desu.*
They say he is very clever.	*Ano hito wa taisō rikō na sō desu.*
There is a terrible famine in China, they say.	*Shina ni taikikin ga aru sō de gozaimasu.*
There were no trains yesterday, I hear.	*Kinō wa kisha ga ichi do mo denakatta sō de gozaimasu.*
So you bought a watch the other day.	*Sendatte tokei wo o kai nas'tta sō desu ne.*
So you took a red one.	*Akai no ni nas'tta sō desu ne.*
So the cord was a little short.	*Himo wa sukoshi mijikakatta sō desu.*

VI.—THE INFINITIVE.

There being no infinitive in Japanese, the English infinitive must be rendered differently according to circumstances :—

1. As the subject or object of another verb—indicative present and *no (koto)*.

2. Signifying for the purpose of—stem and *ni*.

3. Signifying with the intention of—future and *to omotte*.

4. Following the means, instrument, agent—indicative present and *ni*.

5. Equivalent to the verbal noun preceded by 'for' or 'in'—indicative present and *no ni*.

6. Equivalent to 'if' and accompanied by 'it will' or 'it would'—participle and *wa*. The case however must be a real one and not a mere hypothesis.

7. Following verbs of telling, requesting, promising, advising, etc.—*to* following the direct narration or *yō ni* following the indicative present.

1.

It is wrong to waste time.	*Muda ni toki wo tsuiyasu no wa warui koto da.*
Are you afraid to have your tooth pulled out?	*Ha wo nuku koto ga kowō gozaimasu ka?*
You will hardly be able to carry that box upstairs.	*Omae no chikara de wa sono hako wo nikai ye motte agaru no wa muzukashikarō.*
The government does not allow foreigners to live in the interior.	*Seifu de wa gwaikokujin ga naichi ni sumu koto wo yurusanai.*
I have decided not to buy a horse.	*Uma wo kawanai koto ni kimemashita.*

2.

I went to get that tea cup we looked at the other day, but it had been sold.	*Sendatte mita chawan wo kai ni itta ga mō urete shimatta.*
We only stopped to change jinrikis.	*Tada jinriki wo kae ni tomatta bakari da.*

3.

I raised my hand to strike.	*Tatakō to omotte te wo ageta.*
Did you do it to make him angry?	*Okoraseyō to omotte sō nas'tta ka?*
Did you say it to 'make a goose' of him?	*Bakaṣō to omotte sō ii nas'tta ka?*
I called to see what he would say.	*Nan to iu ka kiite miyō to omotte yorimashita.*

4.

I want a wagon to send this box to the railway.	*Kono hako wo tetsudō ye yaru ni kuruma ga iru.*
You had better buy a trap to catch that rat.	*Ano nezumi wo toru ni wana wo kau ga ii.*
I want a few nails to mend this box.	*Kono hako wo naosu ni kugi ga sukoshi iriyō da.*
He wants a little money to pay for his dinner.	*Hirumeshi no dai wo harau ni zeni ga sukoshi iriyō da.*
I should think it would cost fully a thousand dollars to build such a house as that.	*Sonna ie wo tateru ni wa sen en tarazu kakarimashō.*
How many hours does it take to send a messenger to Shiba?	*Shiba ye tsukai wo yaru ni nan ji kan kakarimasu ka?*
Go and call a plasterer to mend the veranda.	*Engawa wo naosaseru ni shakanya wo yonde o ide.*
Who was appointed to examine the students?	*Shosei wo shiken suru ni dare ga iitsukeraremashita ka?*

5.

How much ought I to give to have (for having) my garden sodded?	*Uchi no niwa ye shiba wo ue-tsukesaseru no ni ikura yattara yokarō?*
I don't know how much I ought to pay to ride to the railway.	*Tetsudō made notte iku no ni ikura harattara yokarō ka shirimasenu.*

We went down to the beach, but the waves were too high to bathe. — *Hamabe made itta ga abiru no ni wa nami ga taka sugita.*

How many jinrikis shall we need to go to Kamakura? — *Kamakura ye iku no ni jinriki ga iku chō iru darō?*

6.

It will be a great mistake to wait (if we wait) a month. — *Hito tsuki matte wa ō machigai darō.*

It will injure the country to pass (if they pass) such a law. — *Sonna okite wo tatete wa kuni no gai ni naru darō.*

I don't believe it would pay to publish Kōeki Mondō in foreign type. — *Kōeki-Mondō wo yokomoji de shuppan shite wa hiki-aumai.*

It would be inconvenient for me to move to Yokohama. — *Yokohama ye hikkoshite wa fuben de gozaimasu.*

It will not be very pleasant to get into debt. — *Shakkin wo shite wa amari omoshiroku-nai.*

7.

Tell Yosuke to serve breakfast. — *Asameshi wo dase to (dasu yō ni) Yosuke ni itte o kure.*

Tell Denzō not to forget about the coal. — *Sekitan no koto wo wasureruna to (wasurenai yō ni) Denzō ni itte o kure.*

He promised to meet us in Yokohama. — *Yokohama de awō to yakusoku shimashita.*

I promised to go, but I don't feel well. — *Iku yō ni yakusoku shita ga kagen ga warui.*

Did n't the doctor advise you to go to Atami? — *Isha wa Atami ye o ide nasaru yō ni susumemasenu deshita ka?*

Shall I tell the tailor to call on you to get his pay? — *Dai wo itadaki ni agaru yō ni shitateya ni mōshimashō ka?*

VII.—PASSIVE CONSTRUCTIONS.

1. The passive voice—see II. II. sec. 3.

2. Intransitives employed to render English passives—see II. III. sec. 2.

3. It may be said in general that the use of the passive voice in much wider in English than in Japanese: many constructions therefore which in English are passive must be rendered into Japanese at a sacrifice of form:—

(*a*) When an active construction with 'they' might be substituted for the passive one, the sentence is usually translated accordingly.

(*b*) When the English sentence is explanatory, the verb becomes active in Japanese and is used as an adjective to qualify a *no (mono)* following.

(*c*) When the clause containing the passive is the object of another verb, its verb assumes the active form and is followed by *no (tokoro)*; thus instead of saying 'I saw such a thing done,' a Japanese would say 'I saw the act of doing such a thing.'

(*d*) Am, is, are, was and were, followed by the passive participle and expressing past action still continuing in effect, are rendered by the participle and *aru*, if the Japanese verb be a transitive; if it be an intransitive, *oru* or *iru* takes the place of *aru*.

(*e*) The presence of certain ideas may determine the mode of translation: Becoming, coming to pass, resulting in, change, etc., are expressed by the stem of the verb and *ni naru*, or by the indicative present and *yō ni naru*. Receiving is rendered by *ukeru* and *morau*.

1.

I was invited, but I had another engagement and declined.	*Manekareta kere domo hoka ni yakusoku shita koto ga atte kotowarimashita.*
When Yoshida returns, will he be sent as minister to England?	*Yoshida ga kaettara, Eikoku ye kōshi ni yarareru darō ka?*
Dont't let yourself be cheated.	*Damasarenai yō ni shi nasai.*
I was requested by Mr. Ishikawa to call on you.	*Anata ye agaru yō ni Ishikawa san ni tanomaremashita.*
Where were you bitten?	*Doko wo kamareta ka?*
My watch must have been stolen.	*Kitto tokei wo nusumareta darō.*
This letter has been read by somebody.	*Kono tegami wo dare ka ni yomareta.*
Fusa has been stung in the finger by a bee.	*Fusa ga hachi ni yubi wo sasareta.*
One of the visitors at Hakone last year was accidentally shot in the hand.	*Kyonen Hakone ye hekisho (hisho) ni itte oru mono no uchi ni dō ka shite te wo utareta hito ga atta.*
Tora has been whipped several times for doing that.	*Tora wa sore wo shite iku tabi mo tatakareta.*
Gonsuke did nothing to be discharged for.	*Gonsuke wa hima wo dasareru toya ga nakatta.*

2.

The fire started from Kamakura Gashi, and about half Tōkyō was burned.	*Kamakura Gashi kara kwaji ga dete, Tōkyō ga taitei hambun yaketa.*
When will the new Monzeki temple be finished?	*Monzeki no fushin wa itsu deki-agarimashō ka?*
It was done long ago.	*Tō ni dekita.*
Has the room been swept?	*Heya no sōji wa dekimashita ka?*
I *hope* he will be satisfied with this.	*Kore de manzoku sureba ii ga.*
They say one of the engineers was scalded from head to foot.	*Kikaikata ga hitori atama kara tsumasaki made yakedo wo shita sō desu.*
Has n't a single one of the Mitsu Bishi ships been wrecked?	*Mitsu Bishi Kwaisha no fune wa is sō mo hasen shimasenu ka?*

3. (*a*).

Is much sugar imported (do they import) annually from China?	*Shina kara mainen satō wo ōku yunyū shimasu ka?*
Tobacco is used (they use) almost every where.	*Tabako wa taitei doko de mo mochiimasu.*
Diamonds have been recently found in Africa.	*Chikagoro Afurika de kongōseki wo miedashita.*
Theology and church history are taught in theological schools.	*Shingakkō de wa shingaku to kyōkwairekishi wo oshiemasu.*
In some countries, I believe, criminals are beaten to death with clubs.	*Aru kuni de wa toganin wo bō de buchikorosu sō da.*
The drains had better all be cleaned and disinfected.	*Gesui wo nokorazu sōji shite shōdokuhō wo okonau ga ii.*
In what month is the rice harvested?	*Kome wa nan gwatsu ni kari-iremasu ka?*
Where were those oranges put?	*Ano mikan wa doko ye okimashita ka?*

3. (*b*).

This (railway ticket) was bought for a friend, but he has not come yet.	*Kore wa tomodachi no bun ni katta no da ga mada kimasenu.*
It was printed on the Tōri.	*Sore wa Tōri de hankō shita mono da.*
This must have been written with a lead pencil.	*Kore wa empitsu de kaita mono darō.*
Honey is made by bees.	*Mitsu wa hachi ga tsukuru mono da.*
Was this letter brought by the postman?	*Kono tegami wa haitatsunin ga motte kita ka' desu ka?*
Was this cut with a knife or with scissors?	*Kore wa kogatana de kitta no ka hasami de kitta no ka?*
What is mochi made of and when is it eaten?	*Mochi to iu mono wa nan de koshiraete itsu taberu mono desu ka?*

3. (*c*).

I should like very much to hear the samisen well played.	*Dōka samisen wo jōzu ni hiku no wo kiite mitai mono da.*
I had never seen a cannon fired until I came to Tōkyō.	*Tōkyō ye kuru made wa taihō wo utsu no wo mita koto ga nakatta.*
Did you ever see a man's head cut off?	*Hito no kubi wo kiru no wo goran nas'tta koto ga arimasu ka?*
Finally we found him on the roadside frozen stiff.	*Shimai ni michibata ni kogoe-shinde ita no wo mitsuketa.*

3. (*d*).

The roof of that house is covered with tiles.	*Ano ie no yane wa kawara de fuite aru.*
It is in the drawer, wrapped up in paper and tied with a string.	*Hikidashi no naka ni, kami ni tsutsunde ito de shibatte aru.*
Neither of these shoes is well sewed.	*Kono kutsu wa dochira mo yoku nutte nai.*
This receipt is not signed yet.	*Kono uketori wa mada han ga oshite nai.*
This fish is not well boiled.	*Kono sakana wa yoku nite nai.*
It was hidden under the roots of a pine tree.	*Matsu no ki no ne no shita ni kakushite atta.*
It must be hidden somewhere in the garden.	*Doko ka niwa no uchi ni kitto kakushite aru darō.*
Is n't the study lamp lighted?	*Shosai no rampu wa tsuite imasenu ka?*
One is open and the other is shut.	*Hitotsu wa aite oru shi mō hitotsu no wa shimatte orimasu.*

3. (*e*).

I thought foreigners would be immediately expelled.	*Ketōjindomo ga jiki ni o uchi-harai ni naru darō to omotta.*
Trading places have been opened in both Ōsaka and Hyōgo.	*Ōsaka ni mo Hyōgo ni mo kōeki-ba ga o hiraki ni natta.*
After the Revolution the government was assumed by the Emperor.	*Go isshin go wa seiji wa Tenshi sama de nasaru yō ni natta.*
Will foreigners be allowed to live in the interior then?	*Sono toki ni wa gwaikokujin ga naichi ni sumu koto ga dekiru yō ni naru darō ka?*
Of late, government proclamations have been issued in the newspapers.	*Ima de wa seifu no fukoku wa shimbun shi ni deru yō ni natta.*
Each student is examined before he is licensed.	*Shosei wa meimei yurushi wo ukeru mae ni shiken wo ukemasu.*
By whom were you baptized?	*Anata wa dare kara senrei wo o uke nasaimashita ka?*
Has the carpenter been paid for the book-case?	*Daiku wa shodana no dai wo moraimashita ka?*
The baby was vaccinated by Mr. Matsumoto.	*Uchi no akambo wa Matsumoto san ni ue-bōsō wo shite moraimashita.*
I used to be taught by an old man from Nagoya.	*Mōto wa Nagoya kara kita rōjin ni oshiete moratta.*

CHAPTER III.—THE NOUN.

SEC. 1.

Besides being supplied with true nouns, such as *kaze*—wind, *chikara*—strength, *hito*—a person, Japanese makes use of many verbal stems to serve as nouns; as *negai*—request, *osore*—fear.

SEC. 2.—ABSTRACT NOUNS.

1. Abstract nouns are frequently formed by adding *koto* to an adjective or to the present or past of the verb; as—

hayai koto	rapidity	*ki wo tsukeru koto*	attention
kanashii koto	affliction	*komaru koto*	perplexity
katai koto	hardness	*on wo shiranai koto*	ingratitude
shibui koto	astringency	*tatsu koto*	abstinence
urusai koto	annoyance	*eru koto*	acquisition
yoi koto	goodness	*shikkari shita koto*	firmness
komaka na koto	accuracy	*sugureta koto*	excellence
rippa na koto	beauty		
dekinai koto	impossibility		

2. Many abstract nouns are formed by adding *sa* to adjective stems; as *takasa*—height, *katasa*—hardness, *hayasa*—speed. Nouns of the first class express simply quality, those of this class express also degree; *fukai koto*—depth, *fukasa*—the depth of.

Sec. 3.—Concrete Nouns.

Many concrete nouns, names both of persons and things, are formed by adding *mono* to nouns adjectives and verbal stems; as—

adzukari mono	deposit	*mazari mono*	mixture
bake mono	ghost	*nokori mono*	leavings
deki mono	abscess	*nui mono*	sewing
hiyōri mono	hypocrite	*okuri mono*	gift
inaka mono	rustic	*oseji mono*	flatterer
ire mono	vessel	*tabe mono*	food
kai mono	purchase	*umai mono*	dainty
ki mono	clothing	*yaki mono*	pottery

Sec. 4.—Names of Trades.

The names of most of the trades are formed by adding *ya* to the name of the article dealt in; as *okeya*—a cooper, *honya*—a bookseller, *toriya*—a bird-fancier.

Sec. 5.—Compound Nouns.

Compound nouns abound; and are formed either by the union of two nouns or verbal stems, or by uniting a verb or the stem of a verb or of an adjective to a noun; as—

aka-gane	copper	*ji-biki*	dictionary
cha-ire	tea caddy	*onna-gami*	goddess
hari-gane	wire	*te-oke*	pail
hiki-dashi	drawer	*te-suri*	hand rail
hiki-shio	ebb tide	*yake-ishi*	lava
iku-saki	destination	*yane-ita*	shingle

Sec. 6.—Gender.

Distinction in sex is sometimes expressed as in English by the use of different words; as *otoko, onna*—man, woman; *chichi, haha*—father, mother; *ototsan, okkasan*—papa, mamma; *musuko, musume*—boy, girl. Sometimes it is expressed by prefixing *o* or *me*, which correspond to 'he' and 'she' in such words as he-goat; as *o shika, me jika*—buck, doe; *on dori, men dori*—cock, hen. Properly speaking however Japanese nouns are without gender, and in most cases even sex is not indicated.

Sec. 7.—Number.

If necessary the plural can be formed by suffixing *domo, ra, tachi* or *gata*. This however is usually done only when ambiguity would otherwise arise. *Tachi* and *gata*, being more courteous than *domo* or *ra*, are commonly employed of persons that should be referred to with more or less of respect.

Sec. 8.—Case.

Case is expressed by means of the postpositions.

CHAPTER IV.—THE PRONOUN.

I.—PERSONALS AND POSSESSIVES.

I, me		*watakushi* (contracted *watashi*).
we, us		*watakushidomo.*
you	sing.	*omae*, *omae san*, *anata.*
	pl.	*omae* {*tachi*, *gata*,} *omae san* {*tachi*, *gata*,} *anatagata.*
he, him		*are*, *ano hito*, *ano o* {*hito.* *kata.*}
she, her		*are*, *ano* {*hito*, *onna*,} *ano o* {*hito.* *kata.*}
it		*sore.*
they, them		*arera*, *ano hito* {*tachi*, *ra*,} *ano o katagata.*

Omae san is more polite than *omae;* and *anata*, which is generally used in addressing equals and superiors, still more so; the same is true also of *ano hito* and *ano o kata*, as compared with *are.*

Students among themselves, frequently use *boku* for 'I' and *kimi* for 'you.' A scholar is *sensei;* a master, *danna* or *danna san. Tōnin* means 'he' or 'she' of one already named. 'It,' with verbs of 'saying' and 'doing,' is rendered by *sō.*

It may be said in general that the personal pronouns are seldom used excepting when emphasis is to be expressed, or when ambiguity would result from their absence. They are often employed once at the beginning of a conversation or sentence and then dropped. It is also true that some speakers use them more freely than others.

Possessive pronouns are formed by adding *no* to the personals; as *watakushi no*—my, mine. The adjective form of *sore* however is *sono*, not *sore no;* and it may mean 'his' or 'your' as well as 'its.'

I brought the box and Denjirō brought the bundle.	*Watakushi wa hako wo motte kita shi Denjirō wa tsutsumi wo motte kimashita.*
This is different from what I ordered.	*Kare wa watakushi ga atsuraeta no to chigaimasu.*
He offered me a hundred dollars, but I would n't take it.	*Watakushi ni hyaku en yarō to itta ga ukenakatta.*
The ladies rode in kagos, but we walked.	*Fujingata wa kago ni notta ga watakushidomo wa arukimashita.*
Some of us would like to study history.	*Watakushidomo no uchi ni rekishi wo keiko shitai mono mo gozaimasu.*
Everything I say seems to offend you.	*Watashi no iu koto wa nani mo ka mo o ki ni sakarau yō de gozaimasu.*
Did n't some one bring a parcel for me just now?	*Ima dare ka watakushi no tokoro ye tsutsumi wo motte kita de wa nai ka?*
I think you will find a few screws in my tool-chest.	*Watakushi no dōgu-bako ni neji ga ni sam bon haitte imashō.*
Was it you that left the door open?	*Akepanashi ni shita no wa omae ka?*

You are a little particular.	*Anata wa sukoshi ko-muzukashii hito de gozaimasu.*
There was a man here an hour or two ago inquiring for you.	*Senkoku anata wo tadzunete kita hito ga atta.*
You have holes in both your socks.	*Omae no tabi ni wa ryōhō ni ana ga aite iru.*
That hairpin of yours is very stylish.	*Anata no kanzashi wa taisō iki desu ne.*
These are not yours, are they?	*Kore wa anata no de wa gozaimasumai, na?*
He will probably choose this color.	*Are wa ōkata kono iro wo toru darō.*
He is a man of ability, but he is lacking in energy.	*Are wa saishi da ga kiryoku ni toboshii hito da.*
Please don't tell him anything.	*Are ni nani mo kikasenai de kudasai.*
I gave him all the money I had.	*Ano hito ni ari kiri kane wo yatte shimatta.*
I wish I had some of his money.	*Ano hito no motte iru kane ga sukoshi hoshii mon' da.*
What paper did it come out in?	*Sore wa nani shimbun ni demashita ka?*
How many does it hold?	*Sore ni ikutsu hairimasu ka?*
I don't believe there is one like it in Tōkyō.	*Sore to onaji yō na no wa Tōkyō ni gozaimasumai.*
As you are about it, wash this too.	*Sono tsuide ni kore mo aratte o kure.*
There was a fellow named Benkei among his retainers.	*Sono kerai ni Benkei to iu mono ga atta.*
Did he say it before people?	*Hito no mae de sō iimashita ka?*
I'll do it as soon as I can.	*Deki shidai ni sō itashimashō.*

II.—COMPOUND PERSONALS.

Pronouns followed by 'self' are rendered according to the shade of meaning to be expressed:—

1. Simply emphatic—the personal pronoun itself.

2. One's self as well as another—the personal pronoun and *mo yahari; yahari* however is often understood.

3. One's self as distinguished from others—*jibun.*

4. By one's self, alone—*hitori de.*

5. Of itself, spontaneously—*shizen ni.*

Jibun and *hitori de* are sometimes combined.

1.

I'll lend it to you just as soon as I have finished reading it myself. *Watakushi ga yonde shimattara sugu ni o kashi mōshimashō.*

2.

I have tripped on that sill two or three times myself. *Watakushi mo yahari ano shikii ni wa ni san do ketsumazuita koto ga aru.*

3.

He has a pretty good opinion of himself. *Jibun wa yohodo dekiru tsumori de iru.*

You can not do it yourself either. *Jibun mo yahari dekinai kuse ni.*

Go yourself. *Jibun de itte o ide.*

Had n't you better go and see him about it yourself? *Go jibun de irassh'tte go danji nas'tta hō ga ii ja arimasenu ka?*

Are you going to use it yourself? *Go jibun de o tsukai nasaru ka?*

You ought to be able to answer that yourself. *Jibun de kotae ga deki sō na mon' da.*

4.

I doubt whether you can do it yourself. *O hitori de wa o muzukashiū gozaimashō.*

5.

Do you believe the world came into existence of itself? *Sekai wa shizen ni dekita mono deshō ka?*

III.—HONORIFICS.

As stated above, it is a marked characteristic of Japanese to avoid the use of personal and possessive pronouns; especially is this the case in addressing equals or superiors and in speaking of those who should be mentioned with respect. In such instances, the absence of the pronouns is generally made good by the presence of what usually go under the name of honorifics.

SEC. 1.—*O* AND *Go*.

The honorific particles *o* and *go* are prefixed to—

1. Nouns.
2. Verbs:—
   (*a*) When the person addressed or referred to is the agent in the action the verb assumes the stem form (excepting those verbs made up of a noun and *suru*, in which the *suru* become *nasaru*) and is followed by *nasaru* or *ni naru*. Sometimes *de gozarimasu* takes the place of *nasaru* or *ni naru*, the stem in this case becoming a noun.
   (*b*) When the person addressed or referred to is the object either direct or indirect of the speaker's action, *mōsu* is employed instead of *nasaru*. Verbs made up of a noun and *itasu (suru)* or *ni naru* however require no change beyond prefixing the honorific.

3. Adjectives and Adverbs:—In sentences addressed to equals or superiors the Japanese often prefix *o* to adjectives

and adverbs, even where the English idiom drops the pronoun.

As a rule *o* precedes Japanese words and *go* Chinese; *o rusu*, *o taku* and *go mottomo* however are familiar examples of exceptions.

Sama is sometimes appended to nouns; and instances occur where pronouns are used in addition to *o* and *go*.

Nearly all the examples in this section will be found in Satow's *Kuaiwa Hen*. Most of them are common expressions, some of which are not easily rendered literally.

I.

Where is your house, Sir?	*O taku wa doko de gozaimasu ka?*
Remember me to your family.	*O taku ye yoroshiu (osshatte kudasai).*
What is your opinion?	*O mikomi wa dō de gozaimasu?*
By your favor.	*O kage de.*
Are you at leisure?	*O hima de gozaimasu ka?*
Is he at home?	*O uchi desu ka?*
He is out.	*O rusu de gozaimasu.*
I'm sorry for you.	*O kinodoku sama (de gozaimasu).*
I've kept you waiting.	*O machidō sama (de gozaimasu).*
What is your answer?	*Go hentō wa dō desu?*
What is your business?	*Nani go yō de gozaimasu ka?*
That is quite a misapprehension on your part.	*Sore wa ōki ni go ryōken-chigai de gozaimasu.*
Thanks, you are very kind, but--	*Go shinsetsu wa ariyatō gozaimasu ga—*
As you know.	*Go shōchi no tōri.*
You must be very anxious.	*Sazo go shimpai de gozaimashō.*
You are right.	*Go mottomo de gozaimasu.*

2. (*a*).

What time will you get up, Sir?	*Nan doki ni o oki nasaimasu ka?*
Warm your hands a bit at the hibachi.	*Chito hibachi de o te wo o aburi nasai.*
When do you sail?	*Itsu go shuppan nasaimasu ka?*
Are you going already?	*Mō o kaeri de gozaimasu ka?*
Did you understand?	*O wakari de gozaimashita ka?*
Do you know that man?	*Ano hito wa go zonji desu ka?*

2. (*b*).

As I told you.	*O hanashi mōshita tōri.*
I beg of you.	*O tanomi mōshimasu.*
I was very anxious about you.	*Ōki ni o anji mōshimashita.*
I'll look for you without fail.	*Kanarazu o machi mōshimashō.*
Shall I show him(a guest) in?	*O tōshi mōshimashō ka?*
I have interrupted you.	*O jama itashimashita.*
I'll go with you immediately.	*Sugu ni o tomo itashimashō.*
I was rude to you the other day.	*Senjitsu wa go burei itashimashita.*
I have been very remiss in calling on (or writing to) you.	*Makoto ni go busata itashimashita.*
I will let you know.	*Go sata itashimashō.*
I am very much obliged to you.	*Ōki ni o sewa ni narimashita.*

3.

I congratulate you.	*O medetō gozaimasu.*
I am afraid I have been boring you.	*Sazo o yakamashiū gozaimashitarō.*
It is (what you wish done) no trouble at all.	*O yasui go yō de gozaimasu.*
Is n't it too cold for you here?	*Koko wa amari o samū gozaimasenu ka?*
It is very cheap.	*Makoto ni o yasū gozaimasu.*

Sec. 2.—Honorific Verbs.

1. Used independently:—There are certain verbs that are used in speaking of the actions of those who are either really or by courtesy inferiors, and others that are employed when one comes to mention the actions of a superior. Both of these classes, especially in conversation between equals or with superiors, commonly dispense with the personal pronouns and without ambiguity.

The following list comprises most in daily use. Those in parentheses are only relatively humble not absolutely so; humble as compared with those in the second column. *Mairu* however is seldom employed in the second person even when inferiors are addressed: it is used in the first person, and also in the third both in speaking of equals to equals and of inferiors to inferiors: in speaking to inferiors of their own actions, *iku* and *kuru* are the proper words to employ. This rule regarding *mairu* holds good of *mōsu* also, *iu* commonly taking its place in the second person. In familiar conversation with one another, students often use *iu* instead of *ossharu*. When an absolutely humble word is wanted, *itadaku* is substituted for *taberu*.

Kudasaru and *itadaku* are much more courteous than *kureru* and *morau*. *Kureru* is sometimes employed even of one's own action towards an inferior.

A sentence containing *morau* is often the best way of rendering an English sentence containing to 'give'; and *chōdai* is constantly used where we should say, 'please give me.' In the same way, 'please lend me' is commonly expressed by *haishaku*.

	OF THE INFERIOR'S ACTION.	OF THE SUPERIOR'S ACTION.
give, send	*ageru*	*kureru* *kudasaru*
receive	*morau* *itadaku* *chōdai suru*	
be	(*imasu*) (*orimasu*)	*o ide nasaru* *irassharu*
do	(*suru*) (*itasu*)	*nasaru* *asobasu*
say	(*iu*) (*mōsu*)	*ossharu*
see	(*miru*)	*goran nasaru*
come, go	(*mairu*)	*o ide nasaru* *irassharu*
call on	*agaru*	
eat	(*taberu*)	*meshi-agaru*
borrow	*haishaku suru*	
show	*o me ni kakeru*	
be permitted to see	*haiken suru*	

I'll give you as many as you need.	*O iriyō dake agemashō.*
If it is convenient to you, I'll give you your next month's salary now.	*Go tsugō ga yokereba, raigetsu bun no gekkyū wo ima agemashō.*
Did the photographs I sent you the other day reach you?	*Sendatte ageta shashin wa todoki-mashita ka?*
I should like very much to get a day's leave, Sir.	*Danna sama, dōzo ichi nichi o hima wo itadakitō gozaimasu.*
Yes Sir, I got them after I came home.	*Hai, kaette kara chōdai itashima-shita.*
Who gave you that watch of yours?	*Sono o tokei wa dare ni o morai nas'tta ka?*
Please give me a drink of water.	*O hiya wo ip pai chōdai.*
Why, I was in the garden.	*Sore wa sore wa niwa ni orimashita no ni.*
Were you out in the garden, or in the house?	*Niwa ni dete o ide nas'tta ka, uchi ni o ide nas'tta ka?*
Where were you when the fire broke out?	*Kwaji ga okotta toki ni doko ni irasshaimashita ka?*
I have done it two or three times already.	*Mō ni san do itashite imashita.*
If it were you, what would you do?	*Anata nara, dō nasaimasu ka?*
As I just said.	*Tadaima mōshita tōri.*
What did you say to that?	*Soko de nan to osshaimashita ka?*
Did you look in the drawer?	*Hikidashi wo goran nas'tta ka?*
I don't think I can go before four o'clock.	*Yo ji mae ni wa mairaremasumai.*
Did you ever go to Shiba.	*Shiba no Zōjōji ye o ide nas'tta koto ga arimasu ka?*
Are you going to see the fireworks tonight?	*Konya hanabi wo mi ni irasshaimasu ka?*
I called the other day to thank you, but you were out.	*Sendatte o rei ni agarimashita ga o rusu deshita.*
I just called to bring back that book I borrowed of you the other day.	*Chotto sendatte haishaku shita go hon wo o kaeshi mōshi ni agari-mashita.*
I did n't eat any rice at all yesterday.	*Sakujitsu wa meshi wo sukoshi mo tabemasenu deshita.*
Will you take a little more?	*Mō sukoshi meshi-agarimasu ka?*

Please lend me your watch key.	*Dōzo o tokei no kagi wo haishaku.*
Shall I open it and show it to you?	*Akete o me ni kakemashō ka?*
May I look at your watch-chain a minute?	*O tokei no kusari wo chotto haiken.*

2. Used as auxiliaries:—Besides being used independently, *ageru*, *morau*, *itadaku*, *kureru* and *kudasaru* are also used in connection with other verbs as auxiliaries. In such cases, *ageru* expresses the idea that the inferior performs the action for the superior; *kudasaru* and *kureru*, vice versa; *morau* and *itadaku*, that one gets an action performed for him by another. (Comp. IX. sec. 10.)

Kudasaru is much more courteous than *kureru; o kure* is frequently employed in civil commands. The same is true of *itadaku* as compared with *morau*, the latter being often used where the service is paid for.

In all cases politeness requires equals to be regarded as superiors.

Kudasaru and *kureru*, especially in the imperative, are fair renderings of 'please.'

Kudasaru may follow the stem preceded by *o;* with this exception all five verbs succeed the participle. *Ageru*, *morau* and *itadaku* may be accompanied by *o* and *mōsu;* as *o morai mōsu.*

Shall I do it for you?	*Sō shite agemashō ka?*
I'll buy it for you on my way home.	*Kaeri gake ni katte kite agemashō.*
He did every thing for me that I asked him to.	*Tanonda koto wo mina shite kuremashita.*
Isuke got one (a ticket) for me from a friend of his.	*Isuke ga ichi mai tomodachi kara moratte kuremashita.*
Is n't there some one who will lend you one?	*Dare ka kashite kureru mono wa arimasenu ka?*

Your father did it for me.	*Go sompu san ga shite kudasaima-shita.*
I suppose you have not copied those specifications for me yet.	*Ano shiyō-gaki wa mada utsushite kudasaimasumai na.*
Did you send me your book?	*Go hon wo o yokoshi kudasaimashita ka?*
Please show it to me a minute before you seal it up.	*Fū wo nasaru mae ni chotto misete kudasai.*
Please take a look at these pens and see whether they'll do.	*Kono fude de yoi ka chotto goran nas'tte kudasai.*
Please don't put out the light for a minute.	*Mō sukoshi akari wo kesanai de oite kudasai.*
He says he wants to get you to teach him Japanese.	*Nihongo wo oshiete moraitai to mōshimasu.*
Let's get your brother to make us a kite.	*Niisan ni tako wo koshiracte morawō ja nai ka?*

IV.—RELATIVES.

Japanese has no relative pronouns. Relative clauses are placed before what in English is the antecedent, which they qualify as adjectives.

When the antecedent is 'it,' 'that,' 'one,' or when it is not expressed (in clauses with 'what'), it is rendered by *no* (*mono* or *koto*, as the case may be).

It will be observed that the prepositions of relative clauses generally drop out in translation.

It was not I that said it.	*Itta no wa watakushi de wa arimasen.*
Who was that that you bowed to just now?	*Ima o jigi wo nas'tta no wa dare desu ka?*
Who was that that bowed to you just now?	*Ima o jigi wo shita no wa dare des ka?*

He is a fellow that used to be a servant of ours.	*Are wa moto uchi ni hōko wo shite ita mono da.*
What is that that that crow has in its mouth?	*Ano karasu ga kuwaete iru no wa nan darō?*
Do you mean the one I left with Komakichi?	*Komakichi ni azuketa no (mono) no koto desu ka?*
Let me see what you have in your hand.	*Te ni motte iru mono wo o mise.*
What the rats don't carry off the ants eat.	*Nezumi ga motte ikanai mono wa ari ga kuu.*
Have you done what I told you?	*Watakushi ga itta koto wo nasaimashita ka?*
That horse I paid such a high price for not long ago is not worth his oats.	*Kono aida taikin wo dashite katta uma wa kaiba-tsubushi da.*
What was the name of that king who used to kill flies when he was a boy?	*Kodomo no toki ni yoku hai wo koroshita ō sama no na wa nan to iimasu ka?*
What was the name of that man who was executed for assassinating Ōkubo?	*Ōkubo Sangi wo ansatsu shite zanzai ni natta hito wa nan to mōshimasu ka?*
Did they take that carpenter that fell off the roof and sprained his arm to the hospital?	*Ano yane kara ochite ude wo kujiita daiku wo byōin ye tsurete ikimashita ka?*
Who was that woman you met a little while ago with a baby on her back?	*Senkoku o ai nas'tta ko wo obutte ita onna wa dare de gozaimasu ka?*
Which is the drawer you keep your lead pencils in?	*Empitsu wo irete o oki nasaru hikidashi wa dore desu ka?*
Is n't this the book you put the letter in?	*Kore wa tegami wo hasande o oki nas'tta hon ja arimasenu ka?*
I can not find where the paper is that these books were done up in.	*Kono hon wo tsutsunda kami wa doko n aru ka mienai.*
Where does the clay come from that they make into these bricks?	*Kono renga ni suru tsuchi wa doko kara kimasu ka?*
He is an official I dined with yesterday.	*Are wa kinō issho ni shokuji wo shita yakunin da.*
Is the man you spoke to me about recently still alive?	*Kono aida o hanashi no hito wa mada ikite orimasu ka?*

Is this the carpenter you intend to make the contract with?	*Yakujō wo nasaru tsumori no daiku wa kono hito desu ka?*
Where does that carpenter that you generally have live?	*Ano o de-iri no daiku wa doko ni orimasu ka?*

V.—INTERROGATIVES.

1. Who—*dare*, (more courteous) *donata*: whose—*dare no, donata no.*

2. Which:—
   (*a*) Substantive form:
   Of two—*dochira.*
   Of any number (usually more than two)—*dore.*
   (*b*) Adjective form:
   Of two—*dochira no.*
   Of any number (usually more than two)—*dono.*

3. What:—
   (*a*) Substantive form—*nani; dō* or *ikaga.*
   (*b*) Adjective form—*nani, nan no; dō iu.*

Dō and *ikaga* (how) are used in inquiries regarding intention, opinion, et cetera.

Nani expects a direct categorical answer; *dō iu* is rather 'What sort of,' and looks for explanation, description, qualification; a distinction however not rigidly observed. The *i* in *nani* is often elided.

In inquiries for the name of a thing *nan to iu* is employed.

With verbs of 'saying' *nan to* may take the place of *nani*

'Whose,' 'which' and 'what,' in the sense of 'belonging to what place or premises,' are rendered by *doko* (where) *no.*

1.

Who was it that invented the telegraph?	*Denshinki wo hatsumei shita no wa dare desu ka?*
Whom have you been taught by hitherto?	*Kore made dare ni oshiete morainashita ka?*
Whom are you living with?	*Donata to issho ni o ide nasaimasu ka?*
Whose shoes are those there?	*Soko ni aru kutsu wa dare no desu ka?*

2. (*a*).

Which do you prefer?	*Dochira ga yō gozaimasu ka?*
Which of these books was published last?	*Kono hon wa dochira ga ato de shuppan ni narimashita ka?*
Which shall I do first?	*Dochira wo saki ni itashimashō ka?*
Which of those ships is the fastest?	*Ano fune wa dore ga ichi ban hayō gozaimasu ka?*
Which of the Kyūō Dōwa had I better begin with?	*Kyūō Dōwa wa dore kara hajimetara yō gozaimasu ka?*
Which of these photographs was taken first?	*Kono shashin wa dore ga ichi ban saki ni totta no desu ka?*

2. (*b*).

Which road shall we take?	*Dochira no michi wo ikimashō ka?*
Which carpenter shall I call?	*Dono daiku wo yobimashō ka?*
Which room did you put the new chair in?	*Dono heya ye atarashii koshikake wo oita ka?*

3. (*a*).

What are you doing?	*Nani wo shite o ide nasaimasu ka?*
What is that lying there?	*Soko ni ochite iru no wa nan desu ka?*
What do you suppose most musquitoes live on?	*Ka wa taitei nani wo tabete ikite iru mono darō?*
What is a byō?	*Byō to iu mono wa nan desu ka?*
What do you intend to do?	*Dō suru tsumori da?*
Let him have it and see what he will do with it.	*Dō suru ka yatte goran.*

What does Mr. Yamada think?	*Yamada san wa dō omoimasu ka.*
What is Mr. Nakamura's opinion?	*Nakamura san no oboshimeshi wa ikaga desu ka?*

3. (*b*).

What road did you come?	*Nani kaidō wo irasshaimashita ka?*
What chō does Mr. Nomura live in?	*Nomura san no oru tokoro wa nani chō desu ka?*
What is the number of your house?	*O uchi no banchi wa nam ban desu ka?*
What time does the train start?	*Kisha wa nan ji ni demasu ka?*
Please tell me what is the meaning of this word.	*Kono kotoba wa dō iu imi ka kikasete kudasai.*
What is your opinion about free trade and protection?	*Jiyū-bōeki to hōgo-zei no koto wa dō iu go setsu desu ka?*
What sort of flowers do you intend to plant in your garden?	*O niwa ye dō iu kusa-bana wo o ue nasaru o tsumori desu ka?*
What is the matter with you?	*Dō iu go byōki desu ka?*
What is his name?	*Are wa nan to iu hito desu ka?*
What do you call this fish?	*Kore wa nan to iu sakana desu ka?*
What is the name of that place where they get the call?	*Sekitan no deru no wa nan to iu tokoro desu ka?*
What do they call the river just this side of Odawara?	*Odawara no jiki temae ni aru no wa nan to iu kawa desu ka?*
What (letter) box did you put it in?	*Doko no yūbin-bako ye ireta ka?*
What bath do you go to?	*Itsu de mo doko no yu ni o ide nasaimasu ka?*
What godown have you stored your things in?	*Doko no kura ye nimotsu wo o shimai nasaimashita ka?*
Which porcelain are you going to buy?	*Doko yaki no setomono wo o kai nasaimasu ka?*
Which is the strongest navy?	*Doko kuni no kaigun ga ichi ban tsuyō gozaimasu ka?*
Whose groom was that here this morning with a black horse?	*Kesa koko ye ao-uma wo hiite kita no wa doko no bettō ka?*

CHAPTER V.—PRONOMINAL ADJECTIVES.

There is an important class of words which have been variously classified by different English grammarians. Most of them are at times used by themselves and at times to qualify other words; a recent author has accordingly grouped them together under the term pronominal adjectives. The classification is open to criticism; such an arrangement however suits the purpose of the present writer better than any other.

SEC. 1.—THIS, THAT, SUCH.

1. This, these:—
   (*a*) Pronominal form—*kore.*
   (*b*) Adjective form—*kono.*

2. That, those:—
   (*a*) Pronominal form—*sore; are.*
   (*b*) Adjective form—*sono; ano.*

3. Such:—
   (*a*) Like this—*konna, kō iu, kono yō na, kō iu yō na.*
   (*b*) Like that { *sonna, sō iu, sono yō na, sō iu yō na.* / *anna, aa iu, ano yō na, aa iu yō na.*

Sore and *sono* are used of things near to or connected with the person addressed, of subjects therefore which are before his mind: accordingly they are the proper rendering of 'that' referring to a matter just mentioned. This also explains why *sore* means 'it.'

Are and *ano* are used of things more or less remote from the speaker and hearer; they are therefore employed in introducing a subject.

The distinction between *sore* and *are* holds good between *sonna* and *anna*.

With verbs of 'saying,' 'this' is rendered by *kō* and 'that' by *sō*. In the sense of 'to-day,' 'this' is rendered by *kyō* or *konnichi*.

When used to specify and emphasize a particular point or feature ('just there'), *soko* takes the place of *sore*.

Followed by an adjective, *konna*, *sonna* and *anna* become *konna ni*, *sonna ni* and *anna ni*.

1. (*a*).

Is this a musquito or a flea-bite?	*Kore wa ka-kui ka nomi-kui ka?*
This is neither colloquial nor book-language.	*Kore wa zokugo de mo naku gagen de mo nai.*
Have you any silk exactly like this?	*Chōdo kore to onaji yō na kinu ga arimasu ka?*
Are these first, or second class cars?	*Kore wa jōtō no kuruma desu ka, chūtō no kuruma desu ka?*

1. (*b*).

This kago has neither futons nor a (oiled paper) cover.	*Kono kago ni wa futon mo tōyu mo nai*
Are n't you done with this pen yet?	*Kono fude wa mada o aki ni narimo senu ka?*

I want something to put this water in.	*Nani ka kono mizu wo ireru mono ga iriyō desu.*
These clothes are not starched enough.	*Kono kimono ni wa nori no tsuke yō ga tarinai.*
He said this:	*Are wa kō itta:*
This must be the third or the fourth.	*Kyō wa mikka ka yokka darō.*

2. (*a*).

What is that (in your hand)?	*Sore wa nan desu ka?*
You don't need so much as that, I think.	*Sore hodo wa o iriyō de arimasumai.*
That is just right.	*Sore de chōdo yoi.*
Put these in the box and those in the drawer.	*Kore wa hako ye irete sore wa hikidashi ye irete o kure.*
What is that (sound outside)?	*Are wa nan desu ka?*
What sort of a machine is that?	*Are wa dō iu kikai desu ka?*

2. (*b*).

Have you ever read that book (beside you)?	*Sono hon wo o yomi nas'tta koto ga arimasu ka?*
You'd better not eat too many of those cakes.	*Sono kwashi wo amari tabenai ga yoroshii.*
I have never met either of them.	*Sono hito wa dochira mo atta koto wa nai.*
Confound it, that dog next door always barks at the moon.	*Imaimashii, ano tonari no inu wa itsu de mo tsuki wo mite koeru.*
Do you know how long that rope is?	*Ano tsuna wa nan jaku aru ka go zonji desu ka?*
Has n't that table but two drawers?	*Ano dai wa futatsu shika hikidashi ga nai ka?*
That dog ought to be killed.	*Ano inu wa koroshite shimau ga ii.*
Is that what you mean?	*Ano koto desu ka?*
Is n't that box nailed up yet?	*Ano hako wa mada kugi-jime ni shimasenu ka?*
Who told you that?	*Dare ga sō iimashita?*
That is his weakness.	*Soko ga ano hito no ochido da.*
That is the important point.	*Soko ga kanjin na tokoro da.*

That is the beauty of it. *Soko ga miyō na tokoro da.*
That I don't understand (the rest I do). *Soko wa wakarimasen.*

3. (*a*).

How much sugar do you need to make cake like this? *Konna kwashi wo koshiraeru ni satō ga nani hodo irimasu ka?*
I use a pen like this occasionally. *Oriori konna fude wo tsukaimasu.*

3. (*b*).

How did you make such a mistake? *Dō shite sonna machigai wo nasai mashita ka?*
Nobody but a fool would say such a thing. *Baka no hoka ni dare mo sonna koto wo iwanai.*
Why do you always make such a disagreeable face when you are told to do any thing? *Naze itsu de mo yō wo iitsukeru to sonna ni iya na kao wo suru no da?*
At such a time one does n't know what is best to do. *Sō iu toki ni wa dō shite ii ka wakaranai mono da.*
Such preaching as that does more harm than good. *Anna sekkyō wa kaette tame ni naranai.*
Why do you suppose the Japanese junks have such high sterns? *Nihon no oyabune wa naze anna ni tomo no hō ga takai darō?*

Sec. 2.—Either, Neither, Both.

1. Either:—
   (*a*) One—*dochira kā.*
   (*b*) One or the other no matter which—*dochira de mo.*
   (*c*) Both—*dochira mo.*

2. Neither (also either with the negative)—*dochira mo* and the negative.

3. Both—*dochira mo, ryōhō, ryōnin, futari.*

Dochira and *ryōhō* are sometimes followed by *no* and precede their nouns; usually however they come after them and alone. *To mo* adds emphasis to *ryōhō* and *futari*. *Ryōnin* and *futari* are used only of persons. In the case of an action *dō de mo* takes the place of *dochira de mo*.

1. (*a*).

Is either of those men-of-war an iron-clad?	*Ano gunkan wa dochira ka kōtessen desu ka?*
Is either of these pencils yours?	*Kono ni hon no empitsu no uchi dochira ka anata no de gozaimasu ka?*
Will either of these suit you?	*Kono uchi dochira ka o ki ni irimasu ka?*

1. (*b*).

Either of those will do: hand me one, please.	*Sono futatsu no uchi dochira de mo ii kara, hitotsu yokoshite kun na (kure nasai).*
Either of those sticks would be strong enough.	*Sono bō nara dochira de mo daijōbu darō.*
Either (course) will do.	*Dō de mo yō gozaimasu.*

1. (*c*).

You will find that character in either (dictionary).	*Sono ji wa dochira ni mo arimasu.*
Well, it is (Japanese porcelain) more like French than English, but it is different from either.	*Sayōsa, Eikoku no yori Furansu no ni nite iru ga dochira to mo chigaimasu.*

2.

Neither of those pens is good for anything.	*Sono fude wa dochira mo yaku ni tatanai.*
I think neither of those house belongs to Mr. Fujita now.	*Ano ie wa mō dochira mo Fujita san no mono de wa nakarō (arumai).*
Does n't either of these colors suit you?	*Kono iro wa dochira mo o ki ni irimasenu ka?*

You must not touch either of these books.	*Kono hon wa dochira mo sawatte wa ikenai.*
You can not trust either of them.	*Dochira mo shinyō ga dekinai.*
This character is not in either of the dictionaries.	*Kono ji wa dochira no jibiki ni mo nai.*
Did neither of your friends come?	*Dochira no o tomodachi mo o ide nasaimasenu deshita ka?*
Won't Moto lend you either of her hairpins?	*O Moto san wa dochira no kanzashi mo kashite kuremasenu ka?*

3.

Both of my flower vases fell off the shelf and were broken to pieces.	*Hana-ike ga dochira mo (ryōhō) ta na kara ochite kowarete shimatta.*
These jinriki men are both tipsy.	*Kono jinriki-hiki wa dochira mo (ryōhō) namayoi ni natta.*
Please lend me both for a few minutes.	*Dochira mo (ryōhō) chotto kashite kudasai.*
You must do both.	*Dochira mo (ryōhō to mo) shinakutcha naranai.*
These ornaments are both beautiful.	*Kono kazari wa dochira mo (ryōhō to mo) rippa de gazaimasu.*
My parents both died when I was a child.	*Futa-oya wa dochira mo (ryōhō to mo, futari to mo) watakushi no chiisai jibun ni nakunarimashita.*
Bring me the hammer and the screw-driver—both of them.	*Kanazuchi mo neji-nuki mo ryōhō motte koi.*
Have you looked in both pockets (foreign clothes)?	*Kakushi wo ryōhō (dochira mo)* / *Ryōhō no kakushi wo* } *sagashimashita ka?*

Sec. 3.—Each.

1. Every one individually—*meimei, tenden ni.*
2. Apiece—*zutsu.*

Meimei and *tenden ni* follow the noun which they partition. *Meimei* is used only of persons.

Zutsu follows the number or amount distributed. When 'each' is used pronominally, *hitori*, *mina* and (in the case of two things) *dochira mo* are inserted to prevent ambiguity. Sometimes these words are inserted when 'each' is an adjective.

1.

Each student lives by himself.	*Shosei wa meimei betsubetsu ni sunde imasu.*
Each soldier had on a different uniform.	*Heitai wa meimei kawatta fuku wo kite orimashita.*
Each one can do as he likes.	*Meimei katte shidai ni dekimasu.*
Each child recited in turn.	*Kodomo wa tenden ni anshō itashimashita.*
Each church chooses its own pastor.	*Kyōkwai wa tenden ni bokushi wo erabimasu.*
Each one came up wagging his tail, and looking very proud.	*Tenden ni hokori-gao ni shippo wo futte kimashita.*

2.

I'll take three of each sort.	*Hito iro mitsu zutsu ni shiyō.*
Give a little to each child.	*Kodomo ni sukoshi zutsu o yan (yari) nasai.*
There are two persons in each of those jinrikis.	*Ano jinriki ni wa hito ga futari zutsu notte iru.*
Put a spoonful of tea in each of these cups.	*Kono chawan ye hito saji zutsu cha wo irete o kure.*
Put a two cent stamp on each of those letters and post them.	*Sono tegami ye ni sen no kitte wo ichi mai zutsu hatte dashite o kure.*
You must put three hinges on each door.	*Ichi mai goto ni chō-tsugai wo mitsu zutsu tsukenakereba ikenai.*
Give two or three of each sort to each.	*Hitori ni hito iro futatsu ka mitsu zutsu o yan nasai.*
You had better give each of them a bu or two apiece.	*Mina ni ichi bu ka ni bu zutsu mo yaru ga ii.*
Suppose you take a little of each (two kinds of paint) and mix them.	*Dochira mo sukoshi zutsu wakete mazete goran.*

There are a few of each (two things) in both drawers. *Dochira mo ryōhō no hikidashi ni sukoshi zutsu haitte imasu*

Each of these lamps (more than two) has two chimneys. *Kono rampu ni wa mina hoya ga futatsu zutsu tsuite imasu.*

SEC. 4.—SOME.

1. Somebody—*dare ka.*
2. Something—*nani ka.*
3. Some one (thing) of a particular group—*dore ka.*
4. Indefinite designation, 'a certain'—*aru.*
5. A part, a portion, 'some' as contrasted with 'others'—*mo, ni yotte wa.*
6. An indefinite quantity:—
   (*a*) Pronominal—can only be rendered by some such word as *sukoshi, ip pai*, et cetera.
   (*b*) Adjective—not rendered.
7. Some more:—
   (*a*) In addition—*motto.*
   (*b*) Left—*mada.*

1.

Somebody is knocking at the gate. *Dare ka mon wo tataite iru.*

Somebody must go to Yokohama today for that money. *Dare ka ano kinsu wo tori ni kyō Yokohama ye ikanakereba narimasenu.*

I am positive somebody has told it. *Kitto dare ka itta ni chigai wa nai.*

Are some of the students in their rooms? *Dare ka shosei wa heya ni imasu ka?*

2.

You had better plant something here. *Koko ye nani ka ueru ga ii.*

Something fell down and waked me up. *Nani ka ochite me wo samashita.*

Have n't you put something heavy in this drawer? *Kono hikidashi ye nani ka omotai mono wo ireta de wa nai ka?*

Have n't you dropped something? *Nani ka otoshi mono wo nasaimasenu ka?*

Don't you believe there is some good fresh fruit? *Nani ka mizu-gwashi no ii no ga nai darō ka?*

3.

Can you spare me some one of these? *Kono uchi dore ka hitotsu chōdai dekimashō ka?*

Won't some one of the jinrikis by the bridge do? *Dore ka hashi no kiwa ni aru jinriki de wa ikimasenu ka?*

4.

Some scholar has written a history in about fifty volumes. *Aru gakusha ga go jis satsu bakari aru rekishi wo kakimashita.*

Some general, with two or three hundred soldiers, has defeated the Chinese army. *Aru taishō ga ni sam byaku no heitai wo motte Shina no gunzei ni kachimashita.*

I have often heard a certain teacher say: *Watakushi wa aru sensei no o hanashi wo maido kikimashita ga:*

5.

Some tables have three legs. *Sam bon ashi no dai mo aru.*

Some people sympathize with England, and some sympathize with Russia. *Eikoku ni hiiki suru hito mo gozaimasu shi, Rokoku ni hiiki suru hito mo gozaimasu.*

Some said go; and some said do not go. *Ike to iu hito mo ari, ikuna to iu hito mo atta.*

Some of the soldiers were cavalry. *Heitai no uchi ni kihei mo gozaimashita.*

Some of the English kings were wise men. *Eikoku no ō no uchi ni wa kashikoi hito mo atta.*

Some of the most celebrated men have been blind. *Mottomo nadakai hito no uchi ni mekura no hito mo atta.*

Most blind men are ignorant, but some are celebrated scholars. *Mekura wa taitei mugaku desu ga, toki to suru to nadakai gakusha mo gozaimasu.*

Some of them are better than others. *Uchi ni wa yoi no mo aru.*

Make some white and some black.	*Shiroi no mo kuroi no mo koshiraete o kure.*
I keep some of my letters, but most of them I burn up.	*Totte oku tegami mo arimasu ga taitei yaki-sutete shimaimasu.*
Koma put some in the book-case, and the rest are still in the box.	*Koma ga shodana ye mo iremashita shi, ato wa mada hako ni nokoshite gozaimasu.*
I gave some to Denjirō, I eat some myself, and the rest I put in the drawer.	*Denjirō ni mo yarimashita shi, jibun de mo tabete, ato wa hikidashi ni irete okimashita.*
Some bees do not make honey.	*Hachi ni yotte wa mitsu wo koshiraenai no ga aru (mitsu wo koshiraenai hachi mo aru).*
Some flowers have no perfume.	*Hana ni yotte wa kaori ga nai (kaori no nai hana mo aru).*
Some scholars hold a different view.	*Gakusha ni yotte wa setsu ga chigau (setsu no chigau gakusha mo aru).*
Some boys are always getting into mischief.	*Kodomo ni yotte wa itazura ni kakarikitte iru (itazura ni kakari-kitte iru kodomo mo aru).*
They say there are some fish that have no scales.	*Sakana ni yotte wa koke no nai no ga aru sō da (koke no nai sakana mo aru sō da).*

6. (*a*).

Sprinkle some there.	*Sukoshi soko ye furi-kakete o kure.*
May be some was dropped on the way home.	*Kaeri gake ni sukoshi otoshite kita no ka mo shirimasenu.*
Take some to try, and see how you like it.	*Sukoshi kokoro-mi ni motte itte goran.*

6. (*b*).

I want to get some silk embroidered.	*Kinu ni nuihaku wo shite moraitai.*
Tell Han to make some Chinese tea.	*Han ni Nankin-cha wo irero to itte o kure.*
I wish I had planted some roses in this bed.	*Kono kadan ni bara wo uereba yokatta no ni.*

7. (*a*).

Tell Matsu I want some more nails.	*Matsu ni kugi ga motto iriyō da to itte o kure.*
Tell Ginjirō to put on some more coal.	*Ginjirō ni motto sekitan wo kubero to itte o kure.*
Please give Chiyo some more paper.	*Dōzo o Chiyo san ni motto kami wo yatte kudasai.*

7. (*b*).

There are some more in the right hand drawer.	*Migi no hikidashi ni mada haitte imasu.*
Did you say there is some more flour in the house?	*Uchi ni mada udonko ga aru to iimashita ka?*

SEC. 5.—ANY.

1. Persons:—
   - (*a*) Somebody—*dare ka;* with a negative (nobody) —*dare mo* and the negative.
   - (*b*) Any body whatever no matter who—*dare de mo.*
2. Things:—
   - (*a*) Something—*nani ka;* with a negative (nothing) —*nani* (emphatic *nanni*) *mo* and the negative.
   - (*b*) Some one of a particular group—*dore ka;* with negative (none)—*dore mo* and the negative.
   - (*c*) Any thing whatever no matter what—*nan de mo;* any one whatever of a particular group—*dore de mo.*
3. One or more, any at all:—
   - (*a*) In affirmative sentences—not rendered.
   - (*b*) In negative sentences (none at all)—*sukoshi mo* with the negative.

4. Any more:—

(*a*) In affirmative sentences—*mada*.

(*b*) In negative sentences—*mō* with the negative.

1. (*a*).

Is there any one in the church?	*Kwaidō ni dare ka imasu ka?*
Did any one ever attempt it before?	*Dare ka mae ni sore wo yatte mita mono ga arimasu ka?*
I suppose you don't know of any cook?	*Dare ka ryōri-nin no o kokoro-atari ga arimasumai ka?*
Can not any one translate this?	*Dare mo kono honyaku ga dekimasenu ka?*
Did n't any one say any thing to you about it?	*Dare mo nan to mo mōshimasenu deshita ka?*

1. (*b*).

Please call one of the students: any one will do.	*Dōzo shosei wo hitori yonde kudasai; dare de mo yō gozaimasu.*
If any body should call, say I can not see him.	*Dare de mo kitara, o me ni kakaranai to ie.*
That is a thing any body ought to know.	*Sore wa dare de mo shitte iru hazu no koto da.*
Any body who knows the katakana can read it.	*Dare de mo katakana wo shitte iru hito ni yomeru.*

2. (*a*).

Is there any thing in my eye?	*Me ni nani ka haitte imasu ka?*
Did Mr. Hayashi hand you any thing for me?	*Hayashi san wa nani ka watashi no tokoro ye yokoshimashita ka?*
Have you any business?	*Nani ka go yō ga arimasu ka?*
Did Mr. Watanabe tell you any news?	*Watanabe san wa nani ka shimbun wo kikasemashita ka?*
There was a sound but I could not see any thing.	*Oto ga shita ga nani mo mienakatta.*
I *hope* these boxes have n't any thing in them.	*Kono hako no naka ni nani mo haitte inakereba ii ga.*

Did n't you give him any thing? *Nanni mo o yari nasaimasenu deshita ka?*

Did he say he did n't want any thing? *Nanni mo yōji ga nai to iimashita ka?*

2. (*b*).

Was there any one of the pens that suited you? *Dore ka o ki ni itta fude ga arimashita ka?*

Won't any one of these do? *Kore wa dore mo ikemasenu ka?*

Won't any of the lamps in the house burn? *Uchi jū no rampu wa dore mo toboranai ka?*

2. (*c*).

Any thing but daikons will do. *Daikon no hoka ni nan de mo ii.*

Any thing is becoming to Yoni. *O Yoni san ni wa nan de mo yoku ni-aimasu.*

One can accomplish almost any thing if he is persevering. *Shimbō sureba taitei nan de mo dekiru mon' da.*

Any soft wood will do. *Nan de mo yawarakai ki de ii.*

Of course any thing heavy will sink. *Mochiron nan de mo omoi mono wa shizumimasu.*

I think any one of these colors would do. *Kono iro nara dore de mo yokarō.*

Any one of those toys would please a child. *Ano omocha no uchi dore de mo kodomo no ki ni iru darō.*

Will any one of these books do? *Kono hon no uchi dore de mo yō gozai-masu ka?*

Please give me one of those cups—any one of them. *Dore de mo sono chawan wo hitotsu chōdai.*

3. (*a*).

Are there any Chinese characters in this book? *Kono hon ni kanji ga arimasu ka?*

Are there any men-of-war at anchor in the harbor at present? *Konosetsu minato ni gunkan ga tei-haku shite imasu ka?*

Have you any cheap ivory fans? *Zōge no ōgi no kakkō na no ga aru ka?*

Have you any good cloisonne? *Shippō-yaki no ii no ga arimasu ka?*

3. (*b*).

Does n't any grass grow in the desert?	*Sabaku ni wa kusa ga sukoshi mo haemasenu ka?*
Have n't you any money?	*Sukoshi mo kane ga nai ka?*

4. (*a*).

Is there any more flour?	*Mada udonko ga aru ka?*
Have you any more of the sort of paper I bought the other day?	*Sendatte katta tachi no kami ga mada arimasu ka?*

4. (*b*).

Has n't the yaoya any more biwas?	*Yaoya wa mō biwa wo motte inai ka?*
Is n't there any more sugar in the house?	*Uchi ni satō wa mō nai ka?*
Don't put in any more.	*Mō ireruna.*
The doctor says he can not do any thing more.	*Isha wa mō nani mo dekinai to ii-masu.*

SEC. 6.—EVERY.

1. Persons:—
   - (*a*) Every body, people generally—*dare mo.*
   - (*b*) Every body no matter who, any body whatever —*dare de mo.*
   - (*c*) Every one of a particular group—*mina, dare mo ka mo.*
2. Things:—
   - (*a*) Every thing, things generally—*nani mo, nani mo ka mo.*
   - (*b*) Every thing no matter what, any thing whatever —*nan de mo.*
   - (*c*) Every one of a particular group—*mina, dore mo ka mo.*

Nani mo ka mo is more emphatic than *nani mo*, and is in common use. *Dare mo ka mo* and *dore mo ka mo* may be employed in some cases in the sense of every individual one: usually however they give way to *mina* (all), and unless the individualization is clear and strong they must do so.

1. (*a*).

Every body expected war.	*Dare mo ikusa ga okoru darō to omotta.*
Nowadays every body rides in jinrikis.	*Ima de wa dare mo jinriki ni noru.*
Every body has to go to the mountains in summer.	*Dare mo natsu ni naru to yama ye ikanakereba narimasenu.*
One ought to be polite to every body.	*Dare ni taishite mo teinei ni su beki hazu no mono da.*

1. (*b*).

Nowadays every body can go up Fujisan (formerly women could not).	*Ima de wa dare de mo Fujisan ye noborareru.*
Does every convict (no matter who he is) have to wear red clothes?	*Chōeki-nin wa dare de mo akai kimono wo kinakereba narimasenu ka?*

1. (*c*).

Please make every one sit down.	*Dōzo mina suwarasete kudasai.*
When I opened the door, every one said, you must not come in yet.	*To wo aketara, mina ga mada ikenai to itta.*
The weather was disagreeable, and every one took cold.	*Kokoromochi no warui tenki de mina kaze wo hiita.*
Every one of the children has the measles.	*Uchi no kodomo wa dare mo ka mo (mina) hashika da.*

2. (*a*).

Some people think that every thing came into existence of itself.	*Aru hito wa nani mo ka mo shizen ni dekita yō ni omou.*
It seems to me you always find fault with every thing.	*Anata wa itsu de mo nani mo ka mo togamete o ide nasaru yō desu.*
Have you enough of every thing to last till you get to Niigata?	*Niigata ye tsuku made tsuzuku hodo nani mo arimasu ka?*
Is every thing ready now?	*Mō nani mo shitaku ga ii ka?*

2. (*b*).

You seem to think you know every thing.	*Nan de mo shitte o ide nasaru yō desu.*
It will not be long before the Japanese will make every thing.	*Chikai uchi ni Nihonjin wa nan de mo koshiraeru yō ni naru darō.*
I suppose they teach pretty much every thing at the University	*Daigaku de wa taitei nan de mo oshieru darō.*
That baby wants every thing he sees.	*Ano akambo wa miru mono wo nan de mo hoshigaru.*
You must n't give the baby every thing he wants.	*Akambo ga hoshigaru mono wo yatara ni yatcha ikenai.*

This sentence being negative *nan de mo* can not be used, and hence the employment of *yatara ni* (indiscriminately): *nani mo* would mean, you must n't give him 'any thing.'

2. (c).

Leave every thing as it is.	*Mina sono mama ni shite o oki.*
Every thing in the house was burnt up.	*Uchi no mono ga mina yakete shimatta.*
Every thing we left in the house was saved.	*Kaette dasanai mono wa mina tasukatta.*
Have you done every thing as I told you?	*Mina itta tōri ni shimashita ka?*
Tell him to paint every one differently.	*Mina betsu no iro ni nure to itte o kure.*
Every one of these bottles is broken.	*Kono tokkuri wa dore mo ka mo (mina) kowarete iru.*
Every single one is broken in two.	*Dore mo ka mo (mina) futatsu ni natte iru.*

Sec. 7.—None, No.

1. Nobody—*dare mo* with the negative.
2. Nothing—*nani mo* with the negative.
3. No one of a particular group—*dore mo* with the negative.
4. No:—

(*a*) Not any—negative of the verb.

(*b*) Emphatic, none at all, not a single one—*sukoshi mo, hitotsu mo*, et cetera, with the negative.

5. No more—*mō* with the negative.

1.

They looked at one another, but nobody said a word.	*Tagai ni kao wo mi-awaseta ga dare mo ichigon mo iwanakatta.*
Nobody may sit up after twelve o'clock.	*Dare mo jū ni ji sugi made okite ite wa ikenai.*
No one can like a pert child.	*Koshaku na kodomo wa dare ni mo sukarenai.*
Are none of you wet?	*Donata mo o nure nasare wa shimasenu ka?*
Nobody expected peace so soon.	*Dare mo konna ni hayaku odayaka ni narō to wa omowanakatta.*

2.

The house caught fire but nothing was burned.	*Ie ni hi ga tsuki-kaketa ga nani mo yakenakatta.*
When I took off the cover there was nothing in it.	*Futa wo totte mitara nani mo haitte inakatta.*

3.

None of those ships is very fast.	*Ano fune wa dore mo amari hayaku nai.*
He showed me several but none of them suited me.	*Ikutsu mo miseta ga dore mo ki ni iranakatta.*

4. (*a*).

I have had no fire all day.	*Kyō wa ichi nichi hi no ke ga nakatta.*
Are there no snakes about here?	*Kono hen ni hebi ga i wa shimasenu ka?*

4. (*b*).

Did you say there is no kerosene (at all) in Japan?	*Nihon ni wa sukoshi mo sekitan-abura ga nai to osshaimashita ka?*
Mr. Saitō seems to have no feeling about it.	*Saitō san wa sukoshi mo ki ni shinai yō desu.*
Are you sure there are no musquitoes in the net?	*Kitto kaya no naka ni ka ga ip piki mo imasenu ka?*

5.

We have no more figs, but we have some very nice persimmons.	*Ichijiku wa mō arimasenu ga kaki no goku yoi no ga gozaimasu.*
We have no more red ones, but we have some more black ones.	*Akai no wa mō arimasenu ga kuroi no ga mada gozaimasu.*
I believe I have no more letters to write.	*Mō tegami wo kaku no ga arumai.*

SEC. 8.—ALL.

1. *Mina* following the noun. All without exception, every particle, may be rendered by *nokorazu.*

2. Place and time, (throughout, during)—*jū (chū).*

3. The last of a thing—*kiri.*

4. Extended surface of land or water—*ichien.*

1.

You'd better throw them all away.	*Mina sutete shimau ga ii.*
These letters are all for America.	*Kono tegami wa mina Amerika ye iku no da.*
The cherry blossoms must all be off now.	*Sakura wa mō mina chitte shimai-mashitarō.*
Put all those needles in the box on the shelf.	*Sono hari wo mina tana no hako ye irete o kure.*
Please put the kana to all the Chinese characters.	*Kono kanji ni mina kana wo tsukete kudasai.*
Are the Shōguns' tombs all here?	*Shōgun no haka wa nokorazu koko ni arimasu ka?*

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I want these books all taken out of their boxes and arranged in the book-case. *Kono hon wo nokorazu hako kara dashite shodana ye narabete moraitai.*

The hoop broke and every bit of the water ran out. *Taga ga hazurete mizu ga nokorazu koborete shimatta.*

2.

Mr. Honda has traveled over pretty much all the world. *Honda san wa taitei sekai jū tabi wo shimashita.*

All Japan is now under one government. *Ima de wa Nihon jū hitotsu seifu no shihai wo ukeru yō ni natta.*

Preaching stations have been established in pretty much all Tōkyō now. *Mō taitei Tōkyō jū ni kōshaku-ba ga dekimashita.*

There was not a man in all the village that had ever seen a foreigner. *Mura jū no mono ni gwaikokujin wo mita mono ga hitori mo nakatta.*

All next month I have to go to Yokohama every day. *Raigetsu jū mainichi Yokohama ye ikanakereba narimasenu.*

3.

I have used up all the paper I had. *Ari kiri no kami wo tsukatte shimatta.*

Is this all the tea there is? *Cha wa kore giri desu ka?*

This is all the flour there is? *Udonko wa mō kore giri de gozaimasu?*

4.

They say you can see nearly all Musashi from Fujisan. *Fujisan kara taitei Musashi ichien ga mieru sō da.*

SEC. 9.—SEVERAL.

1. Number:—

In connection with the descriptive numerals and some such words as *nen* and *koku*, 'several' may be rendered by *su*; in other cases excepting when emphatic it can only be

expressed by saying, 'three or four,' or 'four or five.' When emphatic *ikutsu mo* may be employed, *iku* or *nani* taking the place of *ikutsu* with descriptive numerals.

2. Kind (various)—*iroiro*.

1.

There are several pencils on this tray.	*Kono bon no ue ni wa empitsu ga su hon gozaimasu.*
There were several men who declined to go.	*Iku koto wo kotowarimashita hito ga su nin gozaimashita.*
I inquired at several shops, but I did not find any.	*Su ka sho tazunete mimashita ga gozaimasenu deshita.*
We met a coolie just now carrying several parcels.	*Ima ninsoku ga tsutsumi wo mitsu yotsu katsuide iku no ni atta.*
He took *several* boxes to the station.	*Tetsudō ye hako wo ikutsu mo motte itta.*
We met *several* jinrikis on the road.	*Michi de iku chō mo jinriki ni atta.*
There seem to be *several* lame ones among those dogs.	*Ano inu ni wa bikko na no ga iku hiki mo iru yō desu.*
I have had *several* dogs since I came to Tsukiji.	*Tsukiji ye kite kara nam biki mo inu wo kaimashita.*
A fly has *several* legs.	*Hai ni wa ashi ga nam bon mo arimasu.*

2.

You have several beautiful flowers in your garden.	*O niwa ni wa kirei na hana ga iroiro gozaimasu.*
I have several reasons for not doing it.	*Sō shinai wake ga iroiro aru.*
Birds build their nests in several ways.	*Tori wa iroiro no shikata ni su wo tsukuru mono da.*
There are several things on this tray.	*Kono bon no ue ni wa iroiro no mono ga arimasu.*

SEC. 10.—FEW.

1. Few (not many)—*sukunai*, which in Japanese is always a predicate.

2. A few (a small number)—like 'several,' can only be rendered by some definite number; as *ni san, san yo.*

1.

Few foreigners speak Japanese well.	*Nihongo no yoku dekiru gwaikokujin wa sukunai.*
Few fish go up a fall like a koi.	*Koi no yō ni taki-nobori no uo wa sukunai.*
Very few people cut their wisdom-teeth before they are fifteen.	*Jū go sai mae ni oya-shirazu-ba no haeru hito wa goku suku nai.*

2.

Bring me a few little stones out of the garden.	*Niwa kara ko-ishi wo mitsu yotsu motte o ide.*
I went to Asakusa yesterday with a few friends.	*Kinō san yo nin no hōyū to Asakusa ye mairimashita.*
Go and buy me a few cigars.	*Maki-tabako wo ni sam bon katte koi.*

SEC. 11.—ONE, ONES.

No.

Either red ones or black ones will do.	*Akai no de mo kuroi no de mo yoi.*
Neither red ones nor black ones will do.	*Akai no de mo kuroi no de mo ikenai.*
Have n't you any (ones) a little better?	*Mō sukoshi ii no wa arimasenu ka?*
The best ones are all in the godown.	*Ichi ban jōtō no wa mina kura ni haitte orimasu.*
Those will do, but there are ones with covers that are better (ones).	*Sore de mo ii ga futa no tsuita no de motto ii no ga aru.*
Is this to-day's (one—newspaper)?	*Kore wa kyō no desu ka?*
Have you any (ones) different from this?	*Kore to chigatta no ga arimasu ka?*

SEC. 12.—OTHER, ANOTHER.

1. The rest of, instead of, in exchange for—*hoka no.*
2. Not the same one, separate—*betsu no.*

3. Not the same kind—*betsu no, kawatta.*

4. Besides—*hoka ni* before the noun. Besides and at the same time different—*betsu ni;* a distinction however not always observed.

5. One more in addition—*mō hitotsu*, et cetera, usually following the noun.

6. The other one of two—*mō hitotsu no.*

7. People generally as contrasted with one's self—*hito.*

8. Again—*mata.*

1.

See whether the other children do not want some too.	*Hoka no kodomo mo hoshii ka dō da ka kiite goran.*
Please tell the others to come in too.	*Dōka hoka no hito ni mo o ide nasaru yō ni osshatte kudasai.*
Are the other boxes the same size as this?	*Hoka no hako mo kore to onaji ōkisa desu ka?*
The other ones will be done in a month.	*Hoka no wa hito tsuki de dekimasu.*
I think I'll take another newspaper.	*Hoka no shimbunshi wo torimashō.*
Hereafter you had better take milk from another man.	*Kore kara hoka no chichiya kara chichi wo toru ga ii.*
You had better take this jinriki, may be you can't get another one.	*Hoka no ga nai ka mo shirenai kara, kono jinriki ni o nori nas'tta hō ga yō gozaimashō.*
I have half a mind to discharge Seikichi and get another cook.	*Seikichi ni itoma wo yatte, hoka no ryōri-nin wo kakaeyō ka to omou.*

2.

They came by another train.	*Betsu no kisha de kimashita.*
He rode in another jinriki.	*Betsu no jinriki ni norimashita.*
That is another matter.	*Sore wa betsu no koto da.*

3.

It seems to me another color would be better.	*Betsu no (kawatta) iro no hō ga yosa sō da.*

Has n't the yaoya some other vegetables now? *Kono setsu yaoya ni nani ka betsu no (kawatta) yasai mono ga nai ka?*

4.

I have not another cent. *Hoka ni is sen mo nai.*

Is n't there another pencil in the drawer? *Hikidashi no naka ni mō hoka ni empitsu ga haitte inai ka?*

He really had another reason for going. *Jitsu wa betsu ni iku wake ga atta no da.*

I think you will have to get another teacher (the present one will do for other work) to study Chinese. *Kangaku wo nasaru ni wa betsu ni shishō wo o tanomi nasuranakereba narimasumai.*

5.

This book-case is not quite big enough, and I shall have to get another. *Kono shodana wa sukoshi chiisai kara mō hitotsu kawanakereba naranai.*

Does n't that letter need another stamp? *Sono tegami wa kitte ga mō ichi mai iru de wa nai ka?*

Please order me another copy of Kōeki Mondō. *Dōzo Kōeki Mondō wo mō ichi bu atsuraete kudasai.*

Bring another scuttle of coal. *Sumitori ni mō ip pai sekitan wo motte koi.*

6.

Where is the other hammer? *Mō hitotsu no kanazuchi wa doko ni aru ka?*

I gave one to Sen and the other to Rin. *Hitotsu wa o Sen san ni yatte, mō hitotsu no wa o Rin san ni yarimashita.*

This kind is too weak, you had better take the other one. *Kono te wa amari yowai kara, mō hitotsu no ni suru ga yokarō.*

Is n't the other man's milk the best? *Mō hitori no chichiya no chichi no hō ga ii de wa nai ka?*

I like this house best, but I prefer the other location. *Ie wa kono hō ga ii ga basho wa mō hitotsu no hō ga ii.*

7.

Do not pay too much attention to what others say. *Hito no iu koto ni amari tonjaku nasaruna.*

I don't know what others think, and I don't care. *Hito wa dō omou ka shiranai ga dō omotte mo kamawanai.*

8.

The news has just arrived of another victory. *Mata ikusa ni katta shimbun ga ima todoita.*

Did Mr. Suzuki say he would send another telegram from Kōbe? *Suzuki san wa Kōbe ye tsuitara mata denshin wo kakeru to iimashita ka?*

SEC. 13.—SAME.

1. Not different—*onaji.*
2. Not two—*hitotsu.*

1.

Put the same quantity in both bottles. *Ryōhō no tokkuri ye onaji hodo irete o kure.*

Yoshi and Kuni are about the same height. *O Yoshi san to o Kuni san wa taitei onaji sei da.*

Have makoto and hontō the same meaning? *Makoto to itte mo hontō to itte mo onaji imi desu ka?*

They both have the same pronunciation, but the characters are entirely different. *On wa dochira mo onaji koto da ga moji wa marude chigaimasu (betsu da).*

I want them made of the same material, but different colors. *Shina wa onaji mono de, iro wo betsu ni shite moraitai.*

Are the Buddhist temples all built on the same general plan? *Tera no tate-kata wa taitei mina onaji desu ka?*

I told them both the same thing. *Futari to mo onaji koto wo itte kikasemashita.*

Were Kōeki Mondō and Kaikwa Mondō written by the same man? *Kōeki Mondō to Kaikwa Mondō wa onaji hito no kaita hon desu ka?*

He has the same disease that he had last year. *Sakunen wazuratta no to onaji byōki da.*

Is this the same dog that you had last year? *Kore wa kyonen katte oki nas'tta no to onaji inu desu ka?*

2.

We rode in the same jinriki.	*Hitotsu jinriki ni norimashita.*
Can't you read out of the same book?	*Hitotsu hon wo yoriai ni yomemasenu ka?*
Let's stop at the same hotel.	*Hitotsu (onaji) hatagoya ye tomarō ja nai ka?*

SEC. 14.—MUCH.

1. In affirmative sentences—*tanto.*
2. In negative sentences—*amari* with the negative.
3. Too much—*amari, sugiru, yokei.*
4. So much—*sonna ni.*
5. How much:—
   (*a*) Of price—*ikura, nani hodo, nambō.*
   (*b*) Of quantity—*nani hodo, ika hodo.*
   (*c*) About how much—*dono kurai.*

Amari and *sugiru* qualify the verb, *amari* preceding it and *sugiru* following its stem (comp. VII. IV. sec. 7.): *yokei* qualifies the noun, requiring the addition of *na* or *no* when it precedes; it is also employed independently. The construction of some sentences however permits any one of the three to be employed without a material difference in the sense.

1.

Is there much money in that box?	*Ano hako no naka ni tanto kane ga haitte iru ka?*
Was much of the rice burnt up by the drought last year?	*Kyonen wa hideri de ine ga tanto kare mashita ka?*
Do they import much kerosene into Japan?	*Nihon ye sekitan-abura wo tanto yunyū-itashimasu ka?*
Do you intend to study much during vacation?	*Yasumi no uchi ni tanto benkyō nasaru o tsumori desu ka?*

2.

I do not have much headache.	*Amari zutsū ga suru koto wa nai.*
I do not think you took much pains with your writing.	*Amari ki wo tsukezu ni kakimashitarō.*
I don't like sardines much.	*Iwashi wa amari sukimasenu.*
To tell you the truth, I do not feel much like going up Fujisan in this weather.	*Jitsu wa kono tenki ni Fujisan ye amari noboritaku nai.*

3.

Are you not relying too much on appearances?	*Amari mie wo ate ni nasaru de wa arimasenu ka?*
You must not drink too much sake.	*Amari sake wo nonde wa ikemasenu.*
There is too much sugar in this tea.	*Kono cha ni wa satō ga amari kachimashita.*
Are n't you putting in too much pepper?	*Koshō wo ire sugiru de wa nai ka?*
Have n't you put in a little too much oil?	*Sukoshi abura wo tsugi sugita de wa nai ka?*
This is a little too much.	*Kore de wa sukoshi yokei de gozaimasu.*
You must not spend too much money now that things are high.	*Kono mono no takai toki ni yokei no kane wo tsukatte wa ikemasenu.*
You will not sleep if you drink too much tea.	*Cha wo yokei nomu (amari nomu, nomi sugiru) to ukasaremasu.*

4.

You must not drink so much sake.	*Sonna ni sake wo nonde wa ikenai.*
Please do not put on so much coal.	*Dōzo sonna ni sekitan wo kubenai de kudasai.*
You need not take so much pains to write that letter.	*Sono tegami wo kaku ni sonna ni hone wo oranai de mo ii.*
Tell the washerwoman she must not starch these clothes so much.	*Kono kimono ni sonna ni nori wo tsukete wa ikenai to sentakuya ni ie.*

5. (*a*).

How much for the lot?	*Mina de ikura desu ka?*
How much did you pay for those pears?	*Sono nashi wo ikura de katta ka?*

How much is the best kerosene a box?	*Ichiban jō no seki-yu wa hito hako ikura desu ka?*
How much did the railway to Yokohama cost?	*Yokohama no tetsudō wa nani hodo kakarimashita ka?*

5. (*b*).

How much silk do you want?	*Kinu wa nani hodo o iriyō de gozaimasu ka?*
How much salt is there in this water?	*Kono mizu ni shio ga nani hodo majitte (haitte) imasu ka?*
How much rice does this land yield per tan?	*Kono jimen wa it tan de kome ga iku hodo toremasu ka?*
How long shall I make it?	*Nagasa wa nani hodo ni itashimashō ka?*
How long is the Sumida River?	*Sumida-gawa no nagasa wa nani hodo aru ka?*
How long ought the ladder to be?	*Hashigo no nagasa wa nani hodo attara yokarō?*

5. (*c*).

About how much vinegar did you say is left?	*Su wa mada dono kurai nokotte iru to osshaimashita ka?*
About how long is that box?	*Sono hako wa nagasa dono kurai arimasu ka?*

SEC. 15.—MANY.

1. In affirmative sentences—*ōku no* (in the predicate *ōi*—VI. 1. sec. 1).

2. In negative sentences—*amari* with the negative.

3. A good many—*daibu*.

4. A great many—*taisō*, *takusan*.

5. Too many—*ō sugiru*.

6. How many—*ikutsu;* with years, months, days, hours, ris, feet, et cetera, and also with the descriptive numerals—*iku* or *nani*.

1.

Confucius has many disciples.	*Kōshi ni wa ōku no deshi ga gozaimasu.*
Many of the Americans have blue eyes.	*Beikokujin ni wa me no aoi hito ga ōku gozaimasu.*
Many of the Japanese trees make good lumber.	*Nihon no ki ni wa yoi zaimoku ni naru no ga ōku aru.*

2.

There are not many ironclads in the American navy.	*Amerika no kaigun ni wa kōtessen ga amari nai.*
They have plenty of Chinese scholars, but not many Japanese.	*Kangakuska wa takusan aru ga wagakusha wa amari gozaimasenu.*

3.

It seems to me a good many of the Japanese wear glasses.	*Nihonjin ni wa megane wo kakete iru hito ga daibu aru yō desu.*
The Kaitakushi has begun to introduce a good many foreign vegetables lately.	*Kaitakushi de wa chikagoro seiyō no ao-mono wo daibu tsukuri dashita.*
A good many of the new ships are made at Yokosuka.	*Chikagoro dekita fune ni wa Yokosuka deki no ga daibu aru.*
A good many farmers have made a good deal of money this year.	*Kotoshi wa yohodo kane wo mōketa hyakushō ga daibu aru.*

4.

We have used a great many coals this year.	*Kotoshi wa taisō sekitan wo tsukatta.*
A great many fishing boats pass by here early every morning.	*Maiasa hayaku ryōsen ga koko wo taisō tōru.*
The government is making a great many changes every year.	*Seifu de wa mainen taisō henkaku wo itashimasu.*
There are a great many kites in Tsukiji.	*Tsukiji ni wa tombi ga takusan orimasu.*

5.

There are too many books on that book-case. *Sono shodana ni wa hon ga ō sugiru.*

Too many boatmen wreck the ship. *Sendō ga ō sugite fune wo yama ye ageru.*

6.

How many oranges shall I buy? *Mikan wo ikutsu kaimashō ka?*

How many children have you? *Iku nin o ko sama ga gozaimasu ka?*

How many (bottles) are left? *Mō iku hon nokotte iru ka?*

How many two cent stamps shall I get? *Ni sen no kitte wo iku mai kaimashō ka?*

How many ken of fence will it take to go around this lot? *Kono jimen no mawari ni wa kakine ga nan gen iru darō?*

How far is Hakone beyond Odawara? *Hakone wa Odawara no nan ri saki desu ka?*

How far is Odawara this side of Hakone? *Odawara wa Hakone no nan ri temae desu ka?*

How many months are there in a year? *Ichi nen ni nan ga getsu (iku tsuki) aru ka?*

How many days are there in a month? *Ik ka getsu (hito tsuki) ni ik ka aru ka?*

How many minutes are there in an hour? *Ichi ji kan ni nam pun aru ka?*

Sec. 16.—More.

1. A greater quantity—*motto.*
2. The greater quantity—*yokei.*
3. Additional—*mō.*

For 'some' more, 'any' more and 'no' more—secs. 4, 5, 7; more 'than'—X. sec. 13; comparative degree—VI. 11.

1.

When are you going to put on more men? *Itsu kara motto shokunin wo iremasu ka?*

If you don't put on more coal this fire will go out.	*Motto sekitan wo kubenai to kono hi wa kieru darō.*
I wish I had planted more scarlet maples last year.	*Kyonen motto momiji wo uete okeba yokatta.*
I wish I had bought more of this tea.	*Kono cha wo motto katte okeba yokatta.*
I thought there were more trees here.	*Koko ni wa motto ki ga aru yō ni omotta ga.*
You can get a good article if you will pay a better price.	*Kane wo motto daseba yoi shina ga kawaremasu.*

2.

Which (to build of brick or wood) costs the more?	*Dochira ga yokei kakarimasu ka?*
Which box holds the more?	*Dochira no hako ga yokei hairu darō?*
Which have you studied the more, Chinese or English?	*Kangaku to Eigaku to dochira wo yokei keiko nasaimashita ka?*
There were more in the other box.	*Mō hitotsu no hako no hō ni yokei haitte ita.*

3.

We shall need three more jinrikis.	*Jinriki mō san chō iriyō da.*
Bring two or three more spoons.	*Saji wo mō ni sam bon motte koi.*
Go and get a little more ice.	*Kōri wo mō sukoshi katte o ide.*
You had better boil it a little more.	*Mō sukoski niru ga ii.*
I had n't a bit more.	*Mō sukoshi mo nakatta.*

SEC. 17.—MOST.

1. The majority of—*taitei, taigai.*
2. The greatest of several quantities—*yokei.*

For the superlative degree—VI. 11.

1.

Most foreigners dislike kagos.	*Gwaikokujin wa taitei kago ga kirai da.*
Most dogs are not worth a cent.	*Inu wa taitei ichi mon ni mo naranai mono da.*

Most of you have heard this, I suppose. *Mina san wa taitei kore wo o kiki nasaimashitarō ga.*

There are some that have not been told yet, but I think most of them know it. *Mada shirasenai mono mo arimasu ga taitei shitte imashō.*

I gave most of them a bu apiece. *Taitei hitori ni ichi bu zutsu yarimashita.*

2.

Which box holds the most? *Dono hako ga yokei hairu darō?*

Then I shall have the most. *Sore de wa watakushi no hō ga yokei de gozaimasu.*

SEC. 18.—ENOUGH.

1. Sufficient or a sufficiency—*jūbun, takusan.*
2. To be enough—*tariru, jūbun de aru* or *takusan de aru.*
3. To do a thing enough:—
   (*a*) In affirmative sentences—*jūbun* with the verb.
   (*b*) In negative sentences—*yō ga tarinai* following the stem.
4. Enough to—*hodo.*

Takusan is rather 'enough and to spare', 'plenty'.

1.

Thanks, I have had enough already. *Arigatō, mō jūbun itadakimashita.*

How many nails shall I bring? Bring plenty. *Kugi wo nam bon motte mairimashō ka? Takusan motte koi.*

Be sure and put enough tacks in the matting. *Goza ye kitto byō wo takusan o uchi.*

2.

Is there enough sugar? *Satō ga tarimasu ka?*

There is not quite enough sugar in this cake? *Kono kwashi ni wa satō ga sukoshi tarimasenu.*

Bring another handful, that is not nearly enough.	*Sore de wa nakanaka tarinai kara, mō hito tsukami motte koi.*
Is this enough?	*Kore de tarimasu (jūbun desu) ka.*
Six inches will be wide enough.	*Haba roku sun de tariyō (jūbun deshō).*
That is plenty.	*Sore de takusan da.*

3. (*a*).

We have walked enough now let us go back.	*Mō jūbun sampo shita kara kaerō ja nai ka?*
That will do you have read enough now.	*Mō [sore de yoroshii jūbun yomimashita.*
Have n't the coolies rested long enough now.	*Ninsoku wa mō jūbun yasunda de wa arimasenu ka?*

3. (*b*).

You have not drunk enough yet.	*Mada nomi yō ga tarimasenu.*
These potatoes are not boiled enough.	*Kono imo wa ni yō ga tarinai.*
You did n't polish my boots enough this morning.	*Kesa wa kutsu wo migaki yō ga tarinakatta na.*

4.

Have you enough stamps to put on that letter?	*Sono tegami ni haru hodo kitte ga arimasu ka?*
Have we coal enough to last till Spring?	*Raiharu made tsukau hodo sekitan ga aru ka?*
You had better not walk enough to tire you.	*Kutabireru hodo o aruki nasaranai ga yō gozaimashō.*
Have you studied the subject enough to really understand it?	*Hontō ni wakaru hodo kono koto wo shirabe nasaimashita ka?*

CHAPTER VI.—THE ADJECTIVE.

I.—CLASSES.

Japanese words rendering English adjectives may be divided into four classes:—True adjectives, adjectives in *na* and *no*, presents and preterites, and uninflected words such as *mina* and *zutsu*.

SEC. 1.—THE TRUE ADJECTIVE.

All Japanese adjectives are wanting in gender number and case: the true adjective however like the verb has a foundation form, from which moods, tenses and the true adverb are obtained by inflection and agglutination.

PARADIGM OF THE TRUE ADJECTIVE.

stem	*taka*	high
adjective	*takai*	high or is high
adverb	*takaku*	high
participle	*takakute*	being high
past	*takakatta*	was high
probable past	*takakattarō*	probably was high
conditional past	*takakattara*	if or when was or should be high
frequentative	*takakattari*	being high
future	*takakarō*	will be high
conditional present	*takakereba*	if is or will be high

AMIABLE.	BAD.	HEAVY.
yasashi	*waru*	*omo*
yasashii	*warui*	*omoi*
yasashiku	*waruku*	*omoku*
yasashikute	*warukute*	*omokute*
yasashikatta	*warukatta*	*omokatta*
yasashikattarō	*warukattarō*	*omokattarō*
yasashikattara	*warukattara*	*omokattara*
yasashikattari	*warukattari*	*omokattari*
yasashikarō	*warukarō*	*omokarō*
yasashikereba	*warukereba*	*omokereba*

It will be observed that one form serves both as an attributive and a predicate. Accordingly, 'this is a high mountain' would be rendered, *kore wa takai yama da*; and 'this mountain is high,' *kono yama wa takai.* When employed as a predicate however two other forms are also in use: the adjective may be followed by *no da,* or what is more courteous the adverb may be substituted accompanied by *arimasu* or *gozaimasu,* in which case *aku* and *oku* are frequently contracted into *ō, iku* into *iū,* and *uku* into *ū;* as 'this mountain is high' *kono yama wa takai no da* or *kono yama wa takō gozaimasu.*

Instead of the future, the present is often used followed by the future of *de aru;* as *takai deshō*

Negative forms of the true adjective are obtained by adding the negative adjective *nai* to the adverb used as a base.

PARADIGM OF NEGATIVE FORMS.

yoku	
yokunai	not good
yokunaku	not well
yokunakute	not being good
yokunakatta	was not good
yokunakattarō	probably was not good
yokunakattara	if or when was not or should not be good
yokunakattari	not being good
yokunakarō	will not be good
yokunakereba	if is not or will not be good

True adjectives frequently unite with other words forming compound adjectives :—

1. Without any connecting word ; as—

hodo-yoi	moderate	*kawari-yasui*	inconstant
kokoro-yasui	intimate	*nasake-nai*	heartless
wakari-yasui	simple	*yondokoro-nai*	unavoidable

2. An important class is formed by uniting adjectives to nouns (and verbal stems) by *no*, which in the predicate becomes *ga ;* as *yama no ōi*—hilly, *yama ga ōi*—'is' hilly. It will be observed that particular words enter into these compounds with great frequency ; as *ōi, yoi, warui ;* and also that the English prefixes and suffixes 'in' 'un' and 'less' are commonly rendered by *warui* or the negative adjective *nai ;* as—

benri no yoi	convenient
benzetsu no yoi	eloquent
hyōban no yoi	reputable
kaori no yoi	fragrant
kimari no yoi	systematic
kokoromochi no yoi	comfortable
kon no yoi	energetic
motenashi no yoi	hospitable
omoi-kiri no yoi	resolute
sasshi no yoi	considerate
sasoku no yoi	self-possessed
shiawase no yoi	fortunate
tashinami no yoi	temperate
tsugō no yoi	convenient (of arrangements)
ure no yoi	saleable
wakari no yoi	sensible
wari no yoi	lucrative
yōjin no yoi	cautious
benri no warui	inconvenient
hara no warui	bad-hearted
hyōban no warui	disreputable
iji no warui	ill-natured
katte no warui	incommodious
konare no warui	indigestible
sokoi no warui	malicious
sube no warui	rough
ekōji no warui	pig-headed
yōjin no warui	incautious
hito no ōi	populous
hito-jini no ōi	sanguinary
ishi no ōi	stony
kazu no ōi	numerous
kaze no ōi	breezy
imi no fukai	expressive
naka no fukai	intimate
utaguri no fukai	suspicious
enryō no fukai	scrupulous
yoku no fukai	covetous
ki no ōkii	generous
ki no mijikai	quick-tempered

ki no hayai	excitable	*katachi no nai*	immaterial
me no hayai	sharp-sighted	*machigai no nai*	correct
me no takai	same(mentally)	*magai no nai*	genuine
		rui no nai	incomparable
sei no takai	tall	*sasshi no nai*	inconsiderate
sei no hikui	short	*shikata no nai*	hopeless
		soko no nai	bottomless
aji no nai	flavorless	*tameshi no nai*	unprecedented
chikara no nai	powerless		
hanashi no nai	taciturn	*tamochi no nai*	perishable
hin no nai	undignified	*tacma no nai*	incessant
itbun no nai	faultless	*tsumi no nai*	innocent
jibun-gatte no nai	unselfish	*utagai no nai*	indubitable
		watakushi no nai	disinterested
jōai no nai	heartless		
kagen no nai	intemperate	*eko-hiiki no nai*	impartial
kagiri no nai	boundless		

3. A number of compound adjectives are found ending in *de nai* or *mo nai*. In the predicate, *mo* usually becomes *ga* or *wa*; *de* remains unchanged; as—

shōjiki de nai	dishonest	*tawai mo nai*	frivolous
tashika de nai	uncertain	*wake mo nai*	simple
arisō mo nai	unlikely	*zōsa mo nai*	easy
kono ue mo nai	supreme, consummate		

Sec. 2.—Adjectives in *na* and *no*.

A large number of uninflected words, for the most part nouns and many of them Chinese, are made to serve as adjectives by the addition of *na* or *no*, which in the predicate become *de aru;* as 'is this very fertile land?'—*kore wa yohodo yutaka na jimen de gozaimasu ka?* 'the land was not very fertile'—*sono jimen wa amari yutaka de gozaimasenu de shita.* Where a true adjective would assume the participial form, *de aru* becomes *de;* as 'the path up Fujisan is steep and narrow'—*Fujisan ye noboru michi wa kenso de haba ga semai.*

A few specimens of the class follow :—

arisō na	probable	*rippa na*	splendid
chūgi na	loyal	*shizuka na*	quiet
fushin na	doubtful	*kin no*	golden
ikita yō na	lifelike	*makka no*	crimson
kenson na	humble	*makoto no*	true
kenyaku na	economical	*mukashi no*	ancient
kirei na	pretty	*shinu hodo no*	fatal
kōman na	proud	*shita no*	lower
muri na	unreasonable	*sorezore no*	respective
nasasō na	improbable	*ue no*	upper
nōben na	eloquent	*eikyū no*	eternal

Sec. 3.—Presents and Preterites.

It is a marked peculiarity of Japanese that the present and preterite of any verb may be used to qualify a noun,

a peculiarity which is constantly exemplified in relative clauses. Accordingly many English adjectives and participles used as adjectives find their equivalents in verbs in these tenses. In some instances the verb is affirmative, in some negative: and in some it is only the last word of a combination.

Two points should be borne in mind when adjectives of this class are to be used in the predicate: first, preterites must be exchanged for participles followed by *iru* or *oru;* secondly, in a combination made up of either a present or a preterite joined to a preceding noun by *no*, the connecting *no* becomes *ga;* as open—*aita*, 'is' open—*aite iru;* drunken—*sake ni yotta*, 'is' drunk—*sake ni yotte iru;* guilty—*tsumi no aru*, 'is' guilty—*tsumi ga aru;* bloody—*chi no tsuita*, 'is' bloody—*chi ga tsuite iru.*

Many of the English adjectives endings in 'ble' are rendered by intransitives or potentials.

PRESENTS.

benkyō suru	diligent	*kikoeru*	audible
dekiru	possible	*motte ikeru*	portable
hiiki suru	partial	*shireru*	knowable
niau	becoming	*yoku kireru*	sharp (edged)
shimbō suru	patient	*yomeru*	legible
tada shite yaru	gratuitous	*shinjirareru*	credible
takaburu	proud	*sumawareru*	habitable
enryo suru	diffident	*taberareru*	edible
yoku areru	stormy	*dekinai*	impossible

hirakenai	uncivilized	*yōi naranai*	inexcusable
kawaranai	immutable		
nakereba naranai	necessary	*yomenai*	illegible
		hakararenai	incalculable
odayaka naranai	hostile	*hanasarenai*	inseparable
		kazoerarenai	innumerable
omoi-yoranai	unexpected	*nogarerarenai*	inevitable
oyobanai	unattainable	*nozokarenai*	insuperable
tamaranai	intolerable	*shi-naosarenai*	irreparable
ugokanai	immoveable		

PRETERITES.

aita	empty, open	*katamatta*	solid
chanto shita	steady, still	*katta*	victorious
chigatta	dissimilar	*kawaita*	dry
futo shita	accidental	*kimatta*	definite
futotta	fat	*kubonda*	hollow
hade-sugita	gaudy	*kunetta*	crooked
hakkiri shita	explicit	*kusatta*	rotten
hiraketa	civilized	*nareta*	experienced
iganda	perverse	*nebatta*	sticky
ikita	alive	*ochita*	inferior
ippai haitta	full	*ochitsuita*	calm
iri-kunda	complicated	*ogotta*	sumptuous
kakawatta	relative	*oiboreta*	decrepit
kaketa	defective	*onoboreta*	conceited

sappari shita	frank	*tsumatta*	choked up
shigetta	luxuriant	*tsuzuita*	continuous
shikkari shita	firm	*umare-tsuita*	innate
shinda	dead	*yogoreta*	soiled
shire-kitta	obvious	*yoku togatta*	sharp (pointed)
sugureta	superior		
sumi-kitta	clear	*yoku wakatta*	sensible
sutatta	obsolete	*zatto shita*	cursory
toshiyotta	old		

COMPOUND ADJECTIVES—PRESENTS.

doku ni naru	poisonous	*ki ni iranai*	disagreeable
gai ni naru	injurious	*me ni mienai*	invisible
kusuri ni naru	wholesome	*ri ni kanawanai*	illogical
shimpai ni naru	harassing		
son ni naru	unprofitable	*ri ni awanai*	irrational
tame ni naru	beneficial	*rikutsu ni awanai*	inconceivable
eki ni naru	advantageous	*ron ni naranai*	incontestable
me ni tatsu	conspicuous	*tame ni naranai*	inexpedient
yaku ni tatsu	useful		
gai ni naranai	harmless	*yaku ni tatanai*	useless

kagiri no aru	finite	*mottai no aru*	dignified
kamben no aru	judicious	*nasake no aru*	humane
katachi no aru	material	*tsumi no aru*	guilty

fune no tōrare-ru	navigable
hone no oreru	arduous
kanben no deki-ru	excusable
ha no tatanai	blunt
hara no suwa-ranai	irresolute
iiwake no tata-nai	indefensible
ki no kikanai	inattentive
ki no tsukanai	listless
kuchi no motō-ra nai	speechless
mizu no mora-nai	water-tight
shōchi no deki-nai	inadmissible
suji no kanawa-nai	fallacious
wake no waka-ranai	incompre-hensible
gaten no ikanai	

COMPOUND ADJECTIVES—PRETERITES.

bumpō ni ka-natta	grammatical
do ni sugita	ultra
hakki to shita	vivid
hō ni kanatta	legal
hō ni tagatta	illegal
ki ni kanatta	satisfactory
kōbai ni natta	sloping
nakadaka ni natta	convex
shizen ni wa-katta	self-evident
chi no tsuita	bloody
iki no taeta	lifeless
junjo no tatta	methodical
kan no hatta	shrill
kata no tsuita	spotted
ki no kiita	attentive
me no tsumatta	compact
sei no nukeita	crestfallen
suji no itta	streaked

II.—COMPARISON OF ADJECTIVES (AND ADVERBS).

SEC. 1.—THE COMPARATIVE DEGREE.

1. In a greater degree—*motto.*
2. Two different things being compared :—
   (*a*) When 'than' is expressed—*yori* and the positive.
   (*b*) When 'than' is not expressed—*hō* added to the one possessing the quality in the greater degree.
3. Two comparatives, the increase in one being proportioned to that in the other (the more—the more)—*hodo* following the former.

Instead of *motto* (more), the Japanese often use *mō sukoshi* (a little more).

For 'more' and 'more than' signifying not greater in degree, but a greater quantity or greater number of—see V. sec. 16. and X. sec. 13.

1.

Had n't you better tie that parcel tighter?	*Sono tsutsumi wo motto kataku shibaru ga ii de wa arimasenu ka?*
You ought to be more industrious.	*Motto sei wo dasanakutcha ikemasenu.*
I wish you had waked me earlier.	*Mō sukoshi hayaku okoshite kudasareba yokatta.*
They seem pretty well made but I wish they were smaller.	*Zuibun yoku dekite iru yō da ga mō sukoshi chiisakereba yoi.*

2. (*a*).

Miya-no-shita is hotter than Hakone.	*Miyanoshita wa Hakone yori atsui tokoro da.*
He is a good deal taller than his wife.	*Kanai yori yohodo sei ga takai.*

In Summer the days are a good deal longer than in Winter.	*Natsu wa fuyu yori yohodo hi ga nagai.*
Jinrikis are more comfortable than kagos.	*Jinriki wa kago yori nori-gokoro ga yoi.*
Yoshi is about three months older than Yoni.	*O Yoshi san wa o Yoni san yori mi tsuki hodo toshi ga ue da.*

2. (*b*).

This is the prettier but the other is the cheaper.	*Kono hō ga kirei da ga mō hitotsu no hō ga yasui.*

3.

The quicker the better.	*Hayai hodo yoi.*
The more the merrier.	*Ōi hodo omoshiroi.*
The less said the sooner mended.	*Kuchi-kazu ga sukunai hodo hayaku naoru.*
The more one gets, the more he wants.	*Mochi-mono ga ōku nareba naru hodo fusoku ga ōku naru.*
The more I study, the less I seem to myself to know.	*Keiko sureba suru hodo mugaku ni naru yō na kokoromochi da.*

SEC. 2.—THE SUPERLATIVE DEGREE.

An absolute superlative is rendered by *ichi ban* preceding the adjective; a relative superlative—one in which 'very' or 'exceedingly' might be substituted for 'most' without materially affecting the sense, is rendered by some adverb signifying 'very'; as *mottomo, itatte.*

Which is the best hotel in Tōkyō?	*Tōkyō de wa nan to iu yadoya ga ichi ban yō gazaimasu ka?*
The first plan seems to me the best.	*Saisho no kufū ga ichi ban yosa sō da.*
I suppose Ieyasu was among the most distinguished men of Japan.	*Ieyasu wa Nihon de mottomo nadakai hito no uchi darō.*

CHAPTER VII.—THE ADVERB.

I.—CLASSES.

Japanese words by which English adverbs are rendered may be classified as follows :—

SEC. 1.

The true adverb already noticed in connection with the true adjective; as *yoku*—well, *hayaku*—quickly, *zōsa mo naku*—easily.

SEC. 2.

Uninflected words, which may be divided into three groups :—

1. Those employed without the addition of suffixes. Certain ones among these however are sometimes found followed by *ni*. Examples—

bakari	only, about	*naze*	why
dō	how	*oioi*	gradually
hikkyō	substantially	*sō*	so
kitto	positively	*tabitabi*	often
mada	yet	*tada*	only
mo	even	*taisō*	very
mō	already	*taitei*	generally
moto	originally	*zuibun*	pretty

2. Those followed by *ni* and analogous to adjectives in *na* and *no;* as *shizuka ni*—quietly, *makoto ni*—truly.

3. Those followed by *to*. The group referred to are Japanese words, for the most part of a sort resembling the English words, 'ding-dong', 'pell-mell', 'topsy-turvy', et cetera. They are numerous and frequently heard in common conversation; like their English analogues however rather inelegant. The fuller form is in *to shite*, though the *shite* is usually omitted and sometimes the *to*. Their adjectives are formed by changing *to shite* into *to shita*, the *to* being sometimes dropped; as *bonyari to shite* or *bonyari to* or *bonyari*—dimly; *bonyari to shita* or *bonyari shita*—dim. Certain Chinese words will also be found followed by *to;* as *shizen to*—naturally, *totsuzen to*—suddenly. These have besides a form in *ni*, and their Adjectives which are rare end in *no;* as *shizen no*. Examples—

buruburu to	tremblingly	*shikkari to*	firmly
daradara to	sluggishly	*sorosoro to*	slowly
guragura to	totteringly	*surasura to*	glibly
hakkiri to	explicitly	*ukkari to*	vacantly
ikiiki to	vivaciously	*yoroyoro to*	staggeringly
kossori to	stealthily	*zarazara to*	roughly

Sec. 3.

Participles of certain verbs, some affirmative and some negative. Examples occur in which the participle is only the final word of a combination. Examples—

benkyō shite	diligently	*ki ni shite*	anxiously
damatte	silently	*ki wo tsukete*	carefully
hokotte	proudly	*sei-dashite*	vigorously
isoide	quickly	*tanki ni shite*	impatiently
kanashinde	sadly	*uchi-akete*	candidly
machigatte	wrong	*kawarazu ni*	immutably
ochitsuite	calmly	*shirazu ni*	ignorantly
oshinde	sparingly	*tayezu*	perennially
sadamete	certainly	*kare kore iwazu ni*	unhesitatingly
tsumande	briefly		
tsutsushinde	respectfully	*mono-oshimazu ni*	generously
yōjin shite	prudently		
yorokonde	gladly	*mukō-mizu ni*	rashly
haya-sugite	prematurely	*omote-datazu ni*	informally

SEC. 4.

The conditional mood; as 'let's take a walk when the gun sounds'—*taihō no oto ga shitara uudō shiyō ja nai ka?*

II.—ADVERBS OF PLACE.

SEC. 1.—HERE.

1. This place—*koko, kochira, kotchi, kore.*

To express situation in or at a place, *ni* is added; to express action in or at, *de;* motion towards is rendered by

ye; from, by *kara* (comp. IX. secs. 1, 2, 4, 5).

2. This neighborhood—*kono hen, kono atari, kono kinjo, kono kimpen.*

1.

Here is the place.	*Koko da.*
Here is where I lost my watch.	*Koko wa watakushi ga tokei wo nakushita tokoro da.*
Here is where Sen fell into the river.	*Koko wa o Sen san ga kawa ye ochita tokoro da.*
Is the book you bought yesterday here?	*Kinō o kai nas'tta hon wa koko ni gozaimasu ka?*
Kuni and Kiku were here a few minutes ago.	*O Kuni san to o Kiku san wa imashigata koko ni o ide nasaimashita.*
Do they make pottery here?	*Koko de setomono wo yaku no desu ka?*
Are the troops generally drilled here?	*Heitai wa taitei koko de chōren wo shimasu ka?*
Has n't some one been writing here?	*Dare ka koko de kakimono wo shite ita de wa nai ka?*
Bring it here.	*Koko ye motte koi.*
Bring the baby here.	*Akambo wo koko ye daite koi.*
Tell Hyō to come here.	*Koko ye kuru yō ni Hyō ni itte okure.*
So we must take kagos from here.	*Koko kara kago ni noranakutcha naranai sō da.*
How far is it from here to the next hotel?	*Kore kara tsugi no hatagoya made nani hodo aru ka?*

2.

Are there any deer about here nowadays?	*Ima de mo kono hen ni shika ga imasu ka?*
Don't they have an ennichi here to-night?	*Kono hen ni konya ennichi ga aru de wa nai ka?*

SEC. 2.—THERE

Asoko, achira, atchi, also *soko, sochira, sotchi;* the difference between the two sets being analogous to that between *ano* and *sono*. For the postpositions to be added—comp. sec. 1.

There is a man with a dog and a gun.	*Asoko ni teppō wo katsuide inu wo tsurete iru hito ga arimasu.*
There have been fires there ever so often this year.	*Asoko ni wa kotoshi wa iku tabi mo kwaji ga atta.*
Do they make a great deal of shōyu there?	*Asoko de wa shōyu wo takusan tsukurimasu ka?*
What kind of a ship is that they are building there?	*Asoko de koshiraete iru no wa nani fune desu ka?*
Don't trouble yourself: put it there, please.	*Yoroshiū gozaimasu: soko ye oite kudasai.*
I think most of the silk comes from there.	*Kinu wa taitei asoko kara deru darō.*

SEC. 3.—WHERE.

1. Interrogative—*doko, dochira, dotchi.* For the postpositions to be added—comp. sec. 1.

2. Relative—*tokoro.*

3. Somewhere—*doko ka, dok'ka, doko zo.* For the postpositions to be added—comp. sec. 1.

4. Every where; wherever (every place); nowhere; any where with a negative—*doko ni* (of motion towards *ye*) *mo.* Every where (in every direction)—*hōbō;* wherever (some place)—*doko ka.*

5. Any where—*doko de mo.*

1.

Where does the washerwoman live?	*Sentakuya no uchi wa doko desu ka?*
Where was it that you met Hisa this morning?	*Kesa o Hisa san ni o ai nas'tta no wa doko deshita ka?*
Where (what part of) is this vase cracked?	*Kono hana-ike wa doko ga hibi ga itte imasu ka?*
Where is Sanza?	*Sanza wa doko ni orimasu ka?*
Where is the spoon I left on the table?	*Dai no ue ni oita saji wa doko ni aru ka?*
Where is the shirt I sent to the wash?	*Sentaku ni yatta jiban wa doko ni aru ka?*
Where did you buy this fish?	*Kono sakana wa doko de katta ka?*
Do you know where these grapes were grown?	*Kono budō wa doko de dekita no ka go zonji desu ka?*
Where has my dictionary gone?	*Jibiki wa doko ye ittarō?*
Where were you going when I met you yesterday?	*Sakujitsu o me ni kakatta toki doko ye irassharu tokoro deshita ka?*
Where does the best rice come from?	*Kome no ichi ban yoi no wa doko kara mawarimasu ka?*

2.

Is this where we take the boat?	*Koko wa fune ni noru tokoro desu ka?*
Here is where we have to show our passports.	*Koko wa menjō wo misenakereba naranai tokoro da.*
Sit where you can hear.	*Kikoeru tokoro ni o suwari nasai.*

3.

Is n't there a bridge somewhere on the river?	*Dok'ka kawa ni hashi ga kakatte imasenu ka?*
I am sure I dropped it somewhere on the rifle range.	*Doko de ka kaku-ba de otoshita ni chigai nai.*
Are n't there fireworks somewhere to-night?	*Konya doko de ka hanabi ga agaru de wa arimasenu ka?*
It seems to me I saw a second-hand one at some store on the Tōri.	*Doko ka Tōri no honya de sono furui no wo mita yō desu.*

4.

Are there musquitoes every where in Japan?	*Nihon ni wa doko ni mo ka ga imasu ka?*
He smokes wherever he is.	*Doko ni ite mo tabako wo sutte iru.*
He makes friends wherever he goes.	*Doko ye itte mo tomodachi ga dekiru.*
He is nowhere in the house.	*Uchi ni wa doko ni mo orimasenu.*
Have n't they fish any where this morning?	*Kesa wa doko ni mo sakana ga nai ka?*
Foreigners can not live any where excepting in the open ports.	*Gwaikokujin wa kaikō-ba no hoka wa doko ni mo sumu koto ga dekinai.*
The cat has looked every where for the kitten.	*Oya-neko wa ko wo hōbō tazuneta.*
It must be wherever you left it.	*Doko ka omae ga oita tokoro ni aru ni chigai nai.*

5.

Of course water runs down hill any where.	*Mochiron mizu wa doko de mo hikuki ni tsuku mono da.*

III.—ADVERBS OF TIME.

SEC. 1.—ALWAYS

1. Invariably—*itsu de mo.*
2. Constantly, 'all the time'—*shijū.*
3. From the beginning—*moto kara.*
4. All—*mina.*

1.

Is June always rainy?	*Rokugwatsu wa itsu de mo amegachi desu ka?*
Miss E always wears her hair in the latest style.	*O E san wa itsu de mo tōseifū ni kami wo iu.*

Does the Emperor always have a guard?	*Tenshisama ni wa itsu de mo keiei ga tsuite imasu ka?*
Why do we always see the same side of the moon?	*Dō iu wake de itsu de mo tsuki no onaji hō ga miemasu ka?*
I suppose the waves are not always so high as this.	*Itsu de mo konna ni nami ga takaku wa arimasumai.*
Do you always put out your light before you get into bed?	*Nedoko ye hairu mae ni itsu de mo akari wo o keshi nasaru ka?*

2.

Are you always in pain?	*Shijū itamimasu ka?*
Is the earth always in motion?	*Chikyū wa shijū ugoite imasu ka?*
Were you always well until you had the measles?	*Hashika wo o wazurai nasaru made wa shijū go tassha deshita ka?*
Is a bird always on her nest when she is hatching?	*Tori wa ko wo kaesu toki ni shijū su ni tsuite imasu ka?*
Did you keep stiring it all the time?	*Shijū kakimawashite ita ka?*
Is a sentinel always walking when he's on guard?	*Bampei wa tōban no toki ni wa shijū aruite imasu ka?*

3.

Have you always lived in Tōkyō?	*Moto kara Tōkyō ni irasshaimasu ka?*
The English have always been good sailors.	*Eikokujin wa moto kara fune ga jōzu da.*
Has Japan always been divided into ken?	*Nihon wa moto kara ken ni wakarete imashita ka?*
Have the Japanese junks always had one mast?	*Nihon no fune wa moto kara hobashira ga ip pon deshita ka?*

4.

Are crows always black?	*Karasu wa mina kuroi mono desu ka?*
Do the bettōs always wear blue socks?	*Bettō wa mina kon-tabi wo hakimasu ka?*
Why do you suppose tortoise-shell cats are always females?	*Mike-neko wa dō shite mina me neko deshō?*

SEC. 2.—WHENEVER.

1. At whatever time—*itsu de mo.*

2. Every time—indicative present and *tambi ni.* *Itsu* followed by the participle and *mo* is also employed, but *tambi ni* is usually better.

1.

I'll start whenever it is convenient to you.	*Itsu de mo go tsugō no yoi toki ni dekakemashō.*
May I borrow your dictionary whenever I send for it?	*Itsu de mo tori ni agetara jibiki wo haishaku ga dekimashō ka?*
We must go on board whenever the ship comes in.	*Itsu de mo fune ga tsuitara norikomanakereba narimasenu.*
Be ready whenever Mr. Tanaka comes.	*Itsu de mo Tanaka san ga kitara shitaku ga ii yō ni shite oki.*

2.

Whenever I go to Yokohama it rains.	*Yokohama ye iku tambi ni ame ga furu.*
He gets angry whenever he argues.	*Giron wo suru tambi ni hara wo tatsu.*
Every time I read it it seems harder.	*Yomu tambi ni muzukashiku naru yō da.*
I have a headache whenever I smoke.	*Tabako wo nomu tambi ni zutsū ga suru.*

SEC. 3.—GENERALLY, USUALLY.

Taitei, taigai, tsūrei.

What kind of pen do you generally use?	*Taitei nan no fude wo o tsukai nasaimasu ka?*
Cholera usually comes in summer.	*Korera wa taitei natsu aru mono da.*
We generally have tiffin at one.	*Taitei ichi ji ni hirumeshi wo tabemasu.*

Sec. 4.—Often, Frequently.

Tabitabi, shibashiba, maido.

I often have headache.	*Tabitabi zutsū ga itashimasu.*
Come and see me often when you come to Tōkyō.	*Tōkyō ye o ide nas'ttara tabitabi irasshai.*
Even the wisest plans often fail.	*Mottomo kashikoi kuwadate de mo tabitabi shisonzuru koto ga aru.*

Sec. 5.—Sometimes.

1. Occasionally, now and then, once in a while—*oriori, orifushi, tama ni.*

2. On certain occasions, at particular times, during part of the time—*koto ga aru.*

Aru toki, which is frequently heard as a rendering of 'sometimes,' means rather 'on a certain occasion,' 'once upon a time,' 'at one time.'

1.

Do you still go to Ueno sometimes?	*Ima de mo oriori Ueno ye irasshaimasu ka?*
Why don't you let us hear from you sometimes?	*Naze oriori o tegami wo kudasaranu ka?*
I meet him sometimes, but not very often.	*Oriori au ga amari tabitabi wa awanai.*
You may go occasionally.	*Orifushi itte mo yoi.*
Once in a while I take a nap.	*Tama ni wa hiru-ne wo shimasu.*

2.

Sometimes one does not know what to do.	*Dō shite ii ka wakaranai koto ga aru mon' da.*
Sometimes great crowds of people go to Kame Ido too.	*Kame Ido ye mo ōzei hito ga deru koto ga aru.*

Sometimes she plays even better than she did this evening.	*Konya yori mo deki no ii koto ga aru.*
Sometimes I half suspect we have made a mistake.	*Dō ka suru to obotsukanaku omou koto ga aru.*
When we were at Nikkō several years ago, it sometimes rained for two or three days in succession.	*Su nen ato ni Nikkō ye itte iru toki ni, futsuka mikka zutsu furi-tsuzuita koto ga atta.*
Sometimes I felt as if I could not stand it any longer.	*Mō totemo gaman ga dekinai to omotta koto ga atta.*
Every body loses his temper sometimes.	*Dare demo tama ni wa hara wo tatsu koto ga aru mon' da.*
Sometimes *tama ni* and *koto ga aru* are both used.	*Tama ni to mo koto ga aru to mo dochira mo iu koto ga aru.*

Sec. 6.—Seldom.

Metta ni followed by the negative.

I seldom have a cold.	*Metta ni kaze wo hiku koto wa nai.*
I seldom smoke in the house.	*Uchi de wa metta ni tabako wo suwanai.*
You seldom recite as well as you can.	*Anata wa metta ni dekiru dake yoku anshō wo nasaimasenu.*
I have seldom seen him of late.	*Ano hito ni wa chikagoro metta ni awanai.*

Sec. 7.—Never, Ever.

1. Temporal:—

   (*a*) On no occasion, not once—*koto ga* (or sometimes *wa*) *nai* after the verb. When never is preceded by 'have,' the verb is preceded by *mada*. Ever (on any occasion) is expressed by substituting *aru* for *nai*.

   (*b*) Invariably not—*itsu de mo* with the negative.

(*c*) At no future time—*itsu made mo* with the negative.

(*d*) Never before (for the first time)—*hajimete*.

2. Emphatic :—

(*a*) Not at all—*sappari*, *tonto* with the negative.

(*b*) Positively not—*kesshite*, *kitto* with the negative.

(*c*) Simple impossibility—*totemo* with the negative (often the potential).

(*d*) Do what one may, happen what will, under no circumstances—*dō shite mo* with the negative (often the potential).

1. (*a*).

I never had a toothache until I was twenty.	*Hatachi ni naru made wa ha ga itanda koto wa nai.*
Had the Emperor never come to Tōkyō before the Revolution?	*Go isshin no mae ni Tenshisama ga Tōkyō ye o kudari ni natta koto wa nai ka?*
I have never ridden in a kago.	*Mada kago ni notte mita koto ga nai.*
This grass has never been cut.	*Kono shiba wa mada katta koto ga nai.*
Does the small pox ever prevail in England?	*Eikoku de mo hōsō no hayaru koto ga arimasu ka?*
Did you ever see such a beautiful sunset?	*Konna ni kirei na hi-no-iri wo goran nas'tta koto ga arimasu ka?*
Have you ever been robbed?	*Dorobō ni atta koto ga aru ka?*
Had you ever been to Tōkyō before I met you?	*O me ni kakaru mae ni Tōkyō ye o ide nas'tta koto ga arimasu ka?*

1. (*b*).

Some people never get up till seven or eight o'clock.	*Itsu de mo shichi ji ka hachi ji made wa okinai hito mo aru.*
I never ride first class.	*Itsu de mo jōtō no kisha ni wa noranai.*
Do you never take sugar in your tea?	*Itsu de mo cha ni satō wo irezu ni agarimasu ka?*

1. (*c*).

Do you think the press laws will never be changed?	*Shinbun jōrei wa itsu made mo kawarimasumai ka?*
Will murderers who have escaped by bribery never be punished?	*Wairo wo tsukatte nigeta hitogoroshi wa itsu made mo basserarezu ni iyō ka?*

1. (*d*).

Did you never understand it before?	*Hajimete o wakari desu ka?*

2. (*a*).

The ice man comes any more.	*Mō kōriya ga sappari mairimasenu.*
Are diamonds never found in Japan?	*Nihon de wa sappari kongōseki ga demasenu ka?*
He never preaches of late.	*Chikagoro tonto sekkyō itashimasenu.*

2. (*b*).

I'll never give him another cent.	*Kesshite mō ichi mon mo yaranai.*
I can never consent to such a thing.	*Sonna koto wa kesshite shōchi suru koto wa dekimasenu.*
Never do a thing like that again.	*Mō kesshite sonna koto wo shi nasaruna.*

2. (*c*).

That child will never walk (been injured).	*Ano kodomo wa totemo arukenai.*
He will never study Japanese any more (very ill).	*Mō totemo Nihongo wo keiko shimasumai.*
He will never get well without an operation.	*Setsudan shinakereba totemo naorimasumai.*

2. (*d*).

I believe I shall never be able to talk Japanese.	*Watakushi wa dō shite mo Nihongo wo tsukau koto wa dekimai.*
You'll never find it without a light.	*Akari ga nakereba dō shite mo mitsukeraremai.*

I shall never get to sleep till those dogs stop. *Ano inu ga damaranai uchi wa dō shite mo nemurarenai.*

Can you never forgive him? *Dō shite mo yurusaremasenu ka?*

Sec. 8.—Again.

1. Another time—*mata.*
2. Once more—*mō ichi do.*
3. To do over again by way of bettering—*naosu* following the stem of the verb.

1.

I will call again. *Mata agarimashō.*

Do call again. *Dōzo mata irasshai.*

2.

If you do not understand I will explain it again. *O wakari ga nai nara mō ichi do tokiakashimashō.*

3.

You will have to do it over again. *Shi naosanakereba naranai.*

You will have to iron those clothes again. *Sono kimono ni hinoshi wo kake naosanakereba ikenai.*

Sec. 9.—When.

1. Interrogative:—
   - (*a*) At what time—*itsu*, (less definite) *itsugoro.*
   - (*b*) Until what time, 'how long'—*itsu made.*
   - (*c*) By what time—*itsu made ni.*
   - (*d*) From what time, 'how long'—*itsu kara.*
   - (*e*) At what o'clock—*nan doki ni, nan ji ni.*
2. Relative:—
   - (*a*) At the time—*toki* (*ni*).

(*b*) By the time—*made ni*.

(*c*) After the time—conditional past.

(*d*) Conditional (if)—indicative present and *to*, or conditional present.

1. (*a*).

When did you write this letter?	*Itsu kono tegami wo o kaki nas'tta ka?*
When are you going to Yokohama?	*Itsu Yokohama ye o ide nasaimasu ka?*
When will it be convenient for you to do it?	*Itsu go tsugō ga yō gozaimashō ka?*
When will it be convenient to you for me to call?	*Itsu agattara go tsugō ga yō gazaimashō ka?*
When was that?	*Sore wa itsu no koto desu ka?*
When was it that foreigners came to Japan?	*Gwaikokujin ga Nihon ye kita no wa itsugoro desu ka?*
About when did Jimmu Tennō live?	*Jimmu Tennō wa itsugoro no hito desu ka?*

1. (*b*).

How long can you wait?	*Itsu made o machi nasaru koto ga dekimasu ka?*
How much longer can you wait?	*Mō itsu made o machi nasaru koto ga dekimasu ka?*
How long do you intend to be at Nikkō?	*Nikkō ni itsu made o ide nasaru o tsumori desu ka?*
About how long did the wind blow?	*Itsugoro made kaze ga fukimashita ka?*

1. (*c*).

When will it be done?	*Itsu made ni dekimasu ka?*

1. (*d*).

About when does the rainy season begin?	*Tsuyu wa itsugoro kara hajimarimasu ka?*

1. (*e*).

When shall I wake you up, sir?	*Nan doki ni o okoshi mōshimashō ka?*

2. (*a*).

There were several men killed when that ship was launched.	*Ano fune wo orosu toki ni shinin ga su nin atta.*
He broke it just when it was about done.	*Chōdo deki-agarō to shita toki ni kowashita.*
Which of the children was it that answered when you called?	*O yobi nas'tta toki ni henji wo shita no wa dochira no ko desu ka?*
I will order some when I write to No. 89.	*Hachi jū ku ban ye tegami wo yaru toki ni sukoshi atsuraeyō.*
Will the Emperor come by the Tōkaidō when he returns?	*Tenshisama ga o kaeri no toki wa Tōkaidō wo irassharu darō ka?*

2. (*b*).

It will be done when you come.	*O ide nasaru made* **ni** *wa kitto dekite orimasu.*
Your letter must be written when the postman comes.	*Haitatsunin ga kuru made ni o tegami wo o kaki nasaranakereba narimasenu.*

2. (*c*).

When you have swept and dusted the room, shut to the shutters.	*Heya wo sōji shitara amado wo shimete oite.*
When Han comes back, tell him to pack these jars in a box.	*Han ga kaettara kono kame wo hako ye tsumeru yō ni itte o kure.*
When this sugar is gone I'll buy another picul.	*Kono satō ga nakunattara mō hyakkin kaimashō.*
What did he say when he was arrested?	*Junsa ni osaeraretara nan to itta ka?*
When I told him what you said he was as 'mad as a hornet.'	*Osshatta koto wo ittara, kumabachi no yō ni okorimashita.*

2. (*d*).

When the bell rings, the train starts.	*Kane ga naru to (nareba) kisha ga deru.*
When Poverty comes in the door, Love flies out of the window.	*Bimbō-gami ga haitte kuru to Aikyō ga mado kara tobi-dasu.*

SEC. 10.—WHILE.

Uchi, aida, tokoro. *Tokoro* is employed when something extraneous comes in affecting, generally interrupting, the existing state of things.

While the kago men took their dinner we climbed the mountain.	*Kagokaki ga hirumeshi wo taberu uchi ni yama ye nobotta.*
Make some tea while we are at tiffin.	*Hirumeshi wo tabete oru uchi ni cha wo irete.*
Did you preach while you were in the country?	*Inaka ni oru uchi ni sekkyō nasareta ka?*
Please do not talk to me while I'm shaving.	*Hige wo sotte oru tokoro ye mono wo iwanai de kudasai.*
While I was standing in front of the temple a priest came out.	*Tera no mae ni tatte iru tokoro ye bōzu ga dete kimashita.*

SEC. 11.—AS.

1. When—*toki, tokoro.* For the force of *tokoro*—comp. sec. 10.

2. Of two actions carried on simultaneously—stem of the verb and *nagara.*

3. As you are about it (taking advantage of the opportunity)—indicative present and *tsuide ni.*

4. On the way—stem of the verb and *gake ni;* verb and *tochū de.*

1.

Do the men-of-war always fire a salute as they leave port?	*Gunkan wa minato wo deru toki ni itsu de mo shukuhō wo uchimasu ka?*
We got home just as it began to rain.	*Chōdo ame ga furi dashita toki ni uchi ye tsuita.*
The postman came just as I was finishing my letter.	*Chōdo tegami wo kaite shimau tokoro ye haitatsunin ga kita.*

2.

I'll read it as I ride.	*Kuruma ni nori nagara yomimashō.*
As you read, notice carefully the different ways of writing the kana.	*Yomi nagara kana no kaki yō no chigai wo ki wo tsukete goran nasai.*
As I opened the shōjis I took off my shoes.	*Shōji wo ake nagara kutsu wo nugimashita.*

3.

Call a jinriki as you go to town.	*Machi ye **iku** tsuide ni jinriki wo yonde.*
As you are mending it, you had better put in a new spring.	*Naosu tsuide ni zemmai wo torikaeta hō ga yokarō.*

4.

As we sailed up the river we stopped at Mukōjima.	*Kawa wo nobori gake ni Mukōjima ye yorimashita.*
Please post this as you go home.	*O uchi ye o kaeri gake ni kore wo yūbinbako ye irete kudasai.*
He told me the story as we went to Shiba.	*Shiba ye iku tochū de (iki gake ni) sono hanashi wo shimashita.*

Sec. 12.—Then.

1. At that time—*sono toki ni;* (less definite) *sono koro ni, sono setsu ni.*
2. Till that time—*sore made.*
3. By that time—*sore made ni.*
4. After that time—*sore kara.*
5. At that point—*soko de.*

1.

Will you be here then?	*Sono toki ni koko ni o ide nasaimasu ka?*

The daimyōs all had mansions in Tōkyō then.	*Sono koro ni wa daimyō wa mina Tōkyō ni yashiki ga atta.*
The farmers paid taxes in rice then.	*Sono koro ni wa hyakushō wa kome de nengu wo osameta.*

2.

Leave it here till then.	*Sore made koko ni o oki nasai.*
I intend to be at home till then.	*Sore made uchi ni oru tsumori de gozaimasu.*
We had better give it up till then.	*Sore made sutete oku ga yokarō.*

3.

Will the railway be done then?	*Sore made ni tetsudō ga dekiyō ka?*
Will you be ready then?	*Sore made ni o shitaku ga dekimashō ka?*
Will tiffin be ready then?	*Sore made ni hirumeshi ga dekiyō ka?*

4.

Then the wind changed and began to blow towards us.	*Sore kara kaze ga kawatte watakushidomo no hō ye fuki dashita.*
Then we hired a boat and went to see the fireworks.	*Sore kara fune wo karite hanabi wo mi ni ikimashita.*

5.

What did you say then?	*Soko de nan to osshatta ka?*
Then I asked him another question.	*Soko de hoka no koto wo kiita.*

SEC. 13.—NOW.

1. At present—*ima, tadaima;* (less definite) *konogoro, kono setsu, chikagoro.*

2. Now as opposed to formerly—*ima de wa.*

3. By this time, already, now that, things being as they are, considering the circumstances—*mō* (often expressed in Japanese when only understood in English).

4. Next—*kore kara.*
5. Than before—*saki yori.*

1.

Is n't Mr. Tomita in Korea now?	*Tomita san wa ima Chōsen ni oru de wa arimasenu ka?*
He is out at present, Sir.	*Ima (tadaima) rusu de gozaimasu.*
We're just out of it now.	*Tadaima chōdo uri-kirimashita.*
Oil is very high now.	*Seki-yu wa kono setsu taihen takai.*
There are a good many mad dogs about now.	*Konogoro yamai inu ga daibu mieru.*
Nobody seems to make much money now.	*Chikagoro dare mo amari kane ga mōkaranai yōsu desu.*

2.

The Japanese do not wear swords nowadays.	*Ima de wa Nihonjin wa katana wo sasanai.*
Nowadays the government tolerates (tacitly) Christianity.	*Ima de wa seifu de Yaso-kyō wo mokkyo suru.*

3.

Most of them are probably sold now.	*Mō taitei urete shimaimashitarō.*
Your house must be about done now.	*O uchi no fushin wa mō taitei dekimashitarō.*
It is too late now.	*Mō ma ni awanai.*
How beautiful that island is, now that the grass is green.	*Mō kusa ga aoao to shite ano shima no kirei na koto.*
It would be useless to send for the doctor now.	*Mō isha wo yobi ni yatte mo muda da.*
Now I think you had better apologize.	*Mō wabi wo nasaru ga yokarō.*
They ought to be here directly now.	*Mō jiki ni ki sō na mono da.*
They must surrender directly now.	*Mō jiki ni kōsan suru darō.*
Have n't we waited long enough (now)?	*Mō jūbun matta de wa gozaimasenu ka?*
You have boiled it enough (now).	*Mō jūbun nita.*
Tea will be ready directly (now).	*Mō jiki ni cha ga dekimasu.*
That will do (now).	*Mō sore de yoroshii.*

4.

They say Mr. Matsui is going to read a poem now. — *Kore kara Matsui san wa uta wo o yomi nasaru sō desu.*

5.

The tide is running out more rapidly now. — *Shio no hiki-kagen ga saki yori hayaku natta.*

SEC. 14.—ALREADY.

1. At the time of speaking or spoken of—*mō.*
2. Prior to the same—*mae ni mo.*

1.

The wind has begun to blow already. — *Mō kaze ga fuki dashita.*

I have already applied for a passport. — *Mo menjō no negai wo dashimashita.*

He says he has been waiting for about an hour already. — *Mo ichi ji kan hodo matte ita to ii-masu.*

I was going to give the shoemaker a blowing up but they were already done. — *Kutsuya wo danji-tsukete yarō to omotta ga mō dekite imashita.*

I have had plenty already. — *Mō takusan itadakimashita.*

2.

As I have already explained several times. — *Mae ni mo iku tabi mo toki-akashita tōri.*

He has already declined two or three times. — *Mae ni mo ni sam ben kotowari-mashita.*

SEC. 15.—FORMERLY, USED TO.

Moto, izen.

Formerly all ships were made of wood. — *Fune wa moto mina ki de tsukutta mono da.*

There used to be no jinrikis in Japan. — *Nihon ní moto jinriki to iu mono ga nakatta.*

It used to be thought that the sun went around the earth.	*Moto wa taiyō ga chikyū wo mawaru mono to omotte otta.*
There used to be a temple here	*Izen (moto) wa koko ni tera ga atta.*
Formerly foreigners could not live in Tōkyō.	*Izen wa gwaikokujin wa (moto) Tōkyō ni oru koto ga dekinakatta.*

SEC. 16.—HITHERTO.

Kore made, ima made.

Where have you lived hitherto?	*Kore made doko ni sunde o ide nas'tta?*
What have you studied hitherto?	*Kore made nani wo keiko nasaimashita ka?*

SEC. 17.—RECENTLY, OF LATE.

Chikagoro, konogoro, kono aida, kono setsu, kono tabi.

Have you read any new books lately?	*Chikagoro nani ka shimpan no hon wo o yomi nasaimashita ka?*
The government has recently built a new telegraph office.	*Seifu de kono aida atarashii denshinkyoku wo tatemashita.*
Did n't I see you in Yokohama lately?	*Kono aida Yokohama de o me ni kakatta de wa arimasenu ka?*

SEC. 18.—AGO.

1. *Mae ni, izen ni, zen ni, ato ni.*
2. Long ago—*hisashii ato ni, tō ni.*
3. Several days ago, the other day—*sendatte, senjitsu.*
4. An hour or so ago—*senkoku.*
5. A little while ago, a few minutes ago—*imashigata.*

1.

He died four years ago.	*Yo nen mae ni nakunarimashita.*
I wish I had written a month ago.	*Hito tsuki mae ni tegami wo yareba yokatta.*
How many years ago was Tōkyō built?	*Tōkyō no tatta no wa iku nen zen no koto desu ka?*

2.

It was made long ago.	*Hisashii ato ni dekita.*
He promised to lend it long ago.	*Tō ni kasō to yakusoku shimashita.*
I knew it long ago.	*Hisashii ato kara shitte iru.*

3.

The man was here the other day with some very pretty fans.	*Sendatte ōgiya ga taisō kirei na ōgi wo motte kite orimashita.*

4.

I sent him to the office awhile ago to post the letters.	*Senkoku tegami wo dashi ni yūbin-kyoku ye yatta.*
Kin was here an hour or two ago with her cousin.	*Senkoku o Kin san ga itoko wo tsurete kite imashita.*

5.

As I told you a little while ago.	*Imashigata o hanashi mōshita tōri.*
I saw him ride by here a few minutes ago.	*Imashigata koko wo notte iku no wo mimashita.*

SEC. 19.—JUST NOW.

Ima, tadaima . . . tokoro; more emphatic (just this instant) *tattaima . . . tokoro.* *Tokoro* is not always expressed.

I have just been looking at a juggler performing a variety of tricks.	*Ima tezuma-tsukai ga iroiro no waza wo suru no wo mite kita tokoro da.*
The clock has just struck.	*Tokei ga tattaima natta tokoro da.*
I just gave you fifteen cents.	*Tattaima jū go sen yatta tokoro da.*

SEC. 20.—STILL, YET.

Mada.

Are you still sick?	*Mada go byōki ka?*
He is still rather young to study algebra.	*Tenzan wo keiko suru ni wa mada sukoshi wakai.*
This pail is not full yet.	*Kono te-oke wa mada ip pai de nai.*
Is n't tiffin ready yet?	*Mada hirumeshi ga dekinai ka?*
I have not tried either yet.	*Mada dochira mo yatte minai.*

SEC. 21.—TILL, UNTIL.

1. Time—*made* (With the negative, generally—*made wa.*)
2. Degree—*hodo.*

1.

Wait until he comes.	*Are ga kuru made matte o ide.*
I read till dark.	*Kuraku naru made yomimashita.*
I can't go until ten minutes past five.	*Go ji jip pun made wa ikarenai.*
I must wait till twenty-five minutes of five.	*Go ji ni jū go fun mae made matanakereba naranai.*
I can not leave home until the middle of next month.	*Raigetsu nakaba made wa de nakereba tatsu koto wa dekimasenu.*

2.

I read till I was tired.	*Kutabireru hodo yomimashita.*
Don't bend it till it breaks.	*Oreru hodo mage nasaruna.*
He pulled the cat's tail till she scratched him.	*Hikkakareru hodo neko no shippo wo hippatta.*

SEC. 22.—BY AND BY.

1. Of future time—*nochi hodo.*
2. Of past time—*yagate.*

1.

Bring me some hot water by and by. *Nochi hodo yu wo motte kite o kure.*
I want you to go to the post office by and by. *Nochi hodo yūbin-kyoku ye itte moraitai.*

2.

By and by we found a jinriki. *Yagate jinriki wo mitsuketa.*
By and by he took us to another room and showed us the letter. *Yagate hoka no ma ye tsurete itte tegami wo miseta.*

Sec. 23.—Soon.

1. Of days and longer periods—*chikajika ni, chikai uchi ni, kinjitsu ni, sono uchi ni.*

2. In a little while, before long—*ma mo naku, hodo naku, ottsuke,* (of future time only) *ima ni,* (of past time only) *yagate.*

3. As soon as:—

(*a*) With the present—present and *to sugu ni.*

(*b*) With the past—present and *to sugu ni,* or conditional past and *sugu ni;* the latter being the construction for the future perfect also.

(*c*) With the future—stem and *shidai ni.*

1.

Will the government change the press laws soon? *Seifu de chikajika ni shimbun jōrei wo kaikaku suru darō ka?*
They say there will soon be a railway to Hiroshima. *Chikai uchi ni Hiroshima ye tetsudō ga dekiru sō da.*
The steamer will be in in a few days. *Sono uchi ni jōkisen ga tsukimashō.*

2.

We must start soon. *Ma mo naku dekakenakereba narimasenu.*
The train will leave in a few minutes. *Kisha wa hodo naku demashō.*

It will stop raining very soon I think. *Ottsuke ame ga yamimashō.*

The next house will catch before long. *Ima ni tonari no uchi ye hi ga tsuku darō.*

Before long the wind began to blow. *Ma mo naku kaze ga fuki dashita.*

Very soon the whole house was in flames. *Hodo naku ie jū ye hi ga mawatta.*

The rain came down in torrents, and in a few minutes the roof began to leak. *Mizu wo kobosu yō ni ame ga furu to yagate yane ga mori dashita.*

3. (*a*).

I take a bath as soon as I get up. *Okiru to sugu ni yu ni hairimasu.*

As soon as they get on board every body begins to smoke. *Kisha ni noru to sugu ni mina tabako wo sui dasu.*

3. (*b*).

He died as soon as he heard it. *Sore wo kiku to sugu ni nakunatta.*

I sent a jinriki for you as soon as it began to rain. *Ame ga furi dasu to sugu ni jinriki wo o mukai ni agemashita.*

As soon as he took the medicine he got better. *Kusuri wo nondara sugu ni yoku natta.*

I heard about it as soon as I got to Yokohama. *Yokohama ye ittara sugu ni sono koto wo kikimashita.*

I will go as soon as I have dined. *Shokuji wo shitara sugu ni mairimashō.*

3. (*c*).

I'll take a bath as soon as it is ready. *Yu no shitaku ga deki shidai ni hairimasu.*

Sec. 24.—Directly.

Presently—*ima, tadaima ;* immediately, at once—*jiki ni, sugu ni, ima sugu ni, tadaima sugu ni, sassoku.*

Coming directly.	*Hee! Tadaima mairimasu.*
Don't drink that, I'll have Koma bring some fresh directly.	*Sore wo o yoshi nasai, ima Koma ni kumi-tate no wo motte kosasemasu.*
Take this to No. 18 directly.	*Sugu ni kore wo jū hachi ban ye motte o ide.*
Serve breakfast immediately.	*Asameshi wo sugu ni dashite.*
Let me know immediately what he says.	*Ano hito no iu koto wo jiki ni kikasete o kure.*

SEC. 25.—BEFORE.

With a noun or verb—*mae ni;* with a verb, also negative of the verb and *uchi.*

We must start before ten o'clock.	*Jū ji mae ni dekakenakereba narimasenu.*
Let's have tiffin before we leave.	*Deru mae ni hirumeshi wo tabete ikō ja nai ka?*
I can't go to the country before the mail gets in.	*Yūbinsen ga tsukanai uchi wa inaka ye mairaremasenu.*
I want to speak to him before he goes to market.	*Kaimono ni ikanai uchi hanashitai koto ga aru.*
They'll not bite well before the tide is out.	*Shio ga hikanai uchi wa yoku kuwanai.*

SEC. 26.—AFTER, SINCE.

1. With a verb—participle and *kara*, past and *nochi ni;* when a definite period is mentioned as having elapsed, it is followed by *tatsu to* or *tattara*, in which case the *kara* is often omitted.

2. With a noun—*ato de, nochi ni, go ni.*

3. Afterwards—*ato de, nochi ni, go ni.*

4. Past (of the hours)—*sugi.*

1.

After we passed Kiga it began to rain.	*Kiga wo tōtte* ***kara ame ga furi da****shita.*
After the war was over most of the troops returned to Tōkyō.	*Sensō ga sunde* ***kara heitai wa taigai*** *Tōkyō ye kaetta.*
After you lock the door put out the light.	*To no shimari wo shite* ***kara akari wo*** *keshite o kure.*
It has not leaked once since we mended the roof.	*Yane wo naoshite* ***kara ichi do mo*** *moranai.*
Four or five days after I came to Tōkyō I was taken sick.	*Tōkyō ye kite (kara) shi* ***go nichi*** *tatsu to byōki ni natta.*
The road dried an hour after the rain stopped.	*Ame ga yande* ***ichi ji kan*** *tattara michi ga kawaita.*

2.

After the earthquake every one was afraid to go into the house.	*Jishin no ato de mina* ***uchi ye hairu*** *no wo kowagatta.*
After the fire we all went out to look at the ruins.	*Kwaji no ato de mina* ***yake-ato wo mi ni*** *demashita.*
I can go any time after the fifth.	*Itsuka no ato de wa* ***itsu de mo*** *ikaremasu.*
The law was changed after the Revolution.	*Go isshin* ***nochi ni*** *okite ga kawatta.*
How long is it since the Revolution?	*Go isshin go* ***mō iku nen ni*** *narimasu ka?*

3.

Afterwards I moved to Tōkyō.	*Sono ato* ***de wa*** *Tōkyō ye* ***hikkoshi****mashita.*
Afterwards however another method was adopted.	*Keredomo sono ato* ***de wa hoka no*** ***shikata ni*** *natta.*
We intended to stop at Kobe but afterwards decided not to do so.	*Kōbe ye yoru tsumori de* ***atta ga ato de*** *yoranai koto ni kimemashita.*
He seemed considerably better but afterwards he grew worse.	*Daibu yoi yō ni miemashita ga* ***nochi ni*** ***waruku narimashita.***

4.

It is after twelve now.	*Mō jū ni ji sugi da.*
I can't go till after four.	*Yo ji sugi made wa ikaremasenu.*
He started a little past three.	*San ji sukoshi sugi ni tatta.*

SEC. 27.—LONG TIME, LONG.

1. Long time—*nagai, nagaku.*
2. For a long time—*hisashiku, nagai aida.*
3. A long time before :—
   (*a*) Long time requisite—*nagai aida de nakereba* followed by the negative.
   (*b*) Idea of necessity absent—*made ni wa yohodo aida ga aru.*
4. Long ago—sec. 18.

1.

The hot weather seems to last a long time this year.	*Kotoshi wa shoki ga taihen nagai yō da.*
I can not wait long.	*Nagaku wa matenai.*
You have been a long time about it.	*Taihen nagaku kakatta ja nai ka?*

2.

I have not seen your father for a long time.	*Ototsan ni wa hisashiku o me ni kakarimasenu.*
I have been studying Japanese for a long time.	*Hisashiku Nihongo wo manande orimasu.*
I did not understand that for a long time.	*Sore wa hisashiku wakarimasenu deshita.*
He has been sick for a long time.	*Nagai aida byōki da.*

3. (*a*).

It will be a long time before you can talk like a Japanese.	*Nagai aida de nakereba Nihonjin no yō ni hanasu wake ni ikanai.*

I suppose it will be a long time before the railway is done to Kyōto. *Nagai aida de nakutcha Kyōto ye tetsudō ga dekimai.*

Don't you think it will be a long time before satsu are at par? *Nagai aida de nakereba satsu wa shōkin to onaji sōba ni narimasumai ka?*

3. (*b*).

It will be a long time yet before he (man sent for a kago) comes. *Mada kuru made ni wa yohodo aida ga aru.*

Was it a long time before (from the time you landed until) you understood ordinary conversation? *Tsūrei no hanashi ga wakaru yō ni o nari nasaru made ni wa yohodo aida ga atta ka?*

Sec. 28.—Some Time.

Longer or shorter as the case may be—*shibaraku.*

Will you be in Tōkyō for some time. *Shibaraku Tōkyō ni o ide nasaru ka?*

I suppose I shall not see you for some time. *Kore kara shibaraku o me ni kakaru koto wa dekimasumai.*

It will take some time longer to finish it. *Deki-agaru ni wa mō shibaraku kakarimasu.*

I waited some time but nobody came. *Yaya shibaraku matte ita ga dare mo konakatta.*

Sec. 29.—A Little While.

Zanji, zanji no aida, sukoshi no aida; a few minutes, a minute—*sukoshi, chotto.*

You need not go for a little while yet. *Mada zanji o ide ni wa oyobimasenu.*

If it is done in a little while, it will do. *Zanji no aida ni dekireba yoroshii.*

He did not wait but a little while. *Sukoshi no aida shika machimasenu deshita.*

Please help me a minute.	*Sukoshi te wo kashite kudasai.*
Ask him not to come in here for a few minutes.	*Chotto koko ye konai de noratte o kure.*
Wait a minute.	*Sukoshi mate.*

SEC. 30.—FINALLY, AT LAST.

1. In the end—*shimai ni.*

2. After delay—*yōyaku;* after labor, difficulty—*yatto;* when the result was doubtful—*tōtō.*

1.

We walked every where and finally went to Shiba.	*Hōbō aruite shimai ni Shiba ye iki mashita.*
At last he got angry.	*Shimai ni okorimashita.*

2.

Finally the kago men came.	*Yōyaku kagokaki ga kimashita.*
At last the rain stopped.	*Yōyaku ame ga yanda.*
Finally we got to the top.	*Yatto zetchō ye noborimashita.*
At last little by little I came to understand.	*Yatto sukoshi zutsu wakaru yō ni natta*
Finally he consented.	*Tōtō shōchi shimashita.*
At last the Russians were victorious.	*Tōtō Rokokujin ga kachimashita.*

IV.—ADVERBS OF CAUSE, MANNER AND DEGREE.

The great majority of adverbs of manner corresponding to English adverbs in 'ly' require no special illustration.

SEC. 1.—WHY.

Naze, dō shite, dō iu wake de.

Why did the Shōgun resign?	*Naze Shōgun wa jishoku shimashita ka?*
Why does wood float and iron sink?	*Naze ki wa uki tetsu wa shizumu mono desu ka?*
Then why don't you tell him to do it over again?	*Sonnara naze shi naosu yō ni iimasenu ka?*
Why did you pick those roses?	*Dō shite ano bara no hana wo tsunde o shimai nas'tta ka?*
Why do the convicts wear red clothes?	*Toganin wa dō shite akai kimono wo kite imasu ka?*
Why don't you build your house of wood?	*Dō iu wake de ki de ie wo o tate nasaranai no desu ka?*
Why did he say he would not go?	*Dō iu wake de ikanai to iimashita ka?*

SEC. 2—ACCORDINGLY, CONSEQUENTLY, THEREFORE.

Sore da kara, sore yue ni, (mono) da kara.

Accordingly the Emperor came to Tōkyō.	*Sore da kara, Tenshi ga Tōkyō ye o ide nasaru yō ni natta.*
Accordingly they changed the law.	*Sore yue ni okite wo kaemashita.*
It rained for three days in succession and consequently all the bridges were swept away.	*Mikka ame ga furi tsuzuita mono da kara hashi ga mina ochite shimatta.*
The train started fifteen minutes earlier than usual to-day, and consequently we all missed it.	*Kyō wa kisha ga itsu mo yori jū go fun hayaku deta mon' da kara, mina ma ni awanakatta.*

SEC. 3.—HOW.

1. Interrogative—*dō, ikaga;* of an action—*dō shite.*
2. The way in which, how to—stem of the verb and *yō.*

1.

How is the road from here to Hakone?	*Koko kara Hakone ye iku michi wa dō desu ka?*
How is shōyu made?	*Shōyu wa dō shite koshiraeru mono desu ka?*
Do you know how photographs are taken?	*Shashin wa dō shite toru mono desu ka go zonji desu ka?*
Did you hear how your friend was killed.	*O tomodachi wa dō shite korosareta ka o kiki nasaimashita ka?*

2.

It is very strange how a snake crawls.	*Hebi no hai yō wa jitsu ni kimyō da.*
Please teach me how to hold my pen.	*Dōzo fude no mochi yō wo oshiete kudasai.*
I never understand how to use ga and wa.	*Dō shite mo ga to wa no tsukai yō ga wakaranai.*

SEC. 4.—SO.

1. Manner:—

(*a*) In this manner—*kō, kono yō ni, kono tōri ni.*

(*b*) In that manner—{*sō, sono yō ni, sono tōri ni.* / *aa, ano yō ni, ano tōri ni.*

2. Degree:—

(*a*) In this degree—*konna ni.*

(*b*) In that degree—{*sonna ni.* / *anna ni.*

3. So . . , that, so . . . as—*hodo.*

1.

Please do it so, not so.	*Dōzo sō de naku, kō shite kudasai.*
If that is your opinion, why don't you say so?	*Moshi sono go setsu nara, naze sō osshaimasenu ka?*
Please ask Hana who said so.	*Dare ga sō itta ka o Hana san ni kiite kudasai.*
I thought so.	*Sō darō to omotta.*

2.

Please tell the man not to hold the shafts so high.	*Dōzo jinriki ni kaji-bō wo sonna ni takaku shinai yō ni itte kudasai.*
You ought not to have been so hasty.	*Sonna ni ki-mijika ni shinakereba yoi no ni.*

3.

It is so bright (that) it hurts my eyes.	*Me ni sawaru hodo akarui.*
It was so hot (that) the grass withered.	*Kusa ga kareru hodo atsukatta.*
He is so tall he looks awkward.	*Minikui hodo sei ga takai.*
That is not so good as this.	*Sore wa kore hodo yokunai.*
I do not go to Yokohama so often as I used to.	*Yokohama e sakigoro hodo tabitabi mairimasenu.*
This house does not rent so high as the other.	*Kono ie wa mō ik ken hodo yachin ga takaku nai.*

Sec. 5.—Like, As.

1. Manner:—

(*a*) In a similar way—*yō (ni)*.

(*b*) In the (same) way—*tōri (ni)*.

Onaji prefixed to *yō* has the force of 'exactly'. To 'be' like may be expressed by *ni nite iru*.

2. Degree (including as . . . as)—*hodo, dake*.

1. (*a*).

Man's life vanishes like the dew.	*Hito no inochi wa tsuyu no yō ni kie-yasui.*
I wish I could talk Japanese like you.	*Watakushi mo anata no yō ni Nihongo ga dekitai mono de gozaimasu.*
I should hate to work like the coolies.	*Ninsoku no yō ni hataraku no wa iya da.*
Are the Japanese ironclads exactly like the English?	*Nihon no kōtessen wa Eikoku no to onaji yō de gozaimasu ka?*
Have you any silk like this?	*Kono yō na kinu ga arimasu ka?*
Have you any silk exactly like this?	*Chōdo kore to onaji yō na kinu ga arimasu ka?*
Is Japanese pottery like French?	*Nihon no setomono wa Furansu no yō de gozaimasu (no ni nite imasu) ka?*

1. (*b*).

As I have already said.	*Mae ni mo mōshita tōri.*
Try and repeat the conversation as you heard it.	*Kiita tōri ni sono hanashi wo shite goran.*
Why did n't you put out your light last night as you were told?	*Naze iwareta tōri ni yūbe akari wo kesanakatta ka?*
Make it round like this.	*Kono tōri ni maruku shite o kure.*
Just like it.	*Chōdo sono tōri da.*

2.

Nothing travels like light.	*Hikari hodo hayaku hashiru mono wa nai.*
Is Yumoto as high as Ashi-no-yu?	*Yumoto wa Ashinoyu hodo takō gozai-masu ka?*
Run to the house as fast as you can, and tell Koma to go for the doctor.	*Dekiru dake hayaku uchi ye kakete itte, Koma ni isha wo yobi ni ike to itte o kure.*

SEC. 6.—VERY.

1. In affirmative sentences—*taiso, taihen, yohodo, makoto ni, jitsu ni, goku, hanahada, itatte.*

2. In negative sentences (excepting when also interrogative)—*amari.*

1.

It was very hot last night.	*Yūbe wa taisō atsukatta.*
This pen is very bad.	*Kono fude wa taihen waruku natta.*
I shall be very busy to-morrow morning.	*Ashita hirumae wa yohodo isogashiū gozaimasu.*
He was very sick, but he is better now.	*Yohodo warukatta ga konogoro yoi hō desu.*
I slept very badly last night.	*Yūbe wa makoto ni ne-gokoro ga warukatta.*
Very few foreigners know much about Japanese poetry.	*Waka no koto wo yoku shitte iru gwaikokujin wa goku sukunai.*

2.

The sky is not very clear to-night.	*Konya sora ga amari harete inai.*
They don't like each other very much.	*Ano futari wa amari naka ga yokunai.*
The herons can not fly very fast against such a wind.	*Sagi wa konna kaze ni mukatte amari hayaku tobenai.*
I gave the coolies a bu apiece, but they did not seem very well satisfied.	*Ninsoku ni ichi bu zutsu yatta ga amari manzoku de nai yōsu de atta.*
Was n't that fan very dear?	*Ano ōgi wa yohodo takakatta de wa arimasenu ka?*
Don't you think Michi will be very much annoyed?	*O Michi san wa yohodo komarimasumai ka?*
Is n't Hakodate a very cold place in Winter?	*Hakodate wa fuyu ni naru to taisō samui tokoro de wa nai ka?*

SEC. 7.—ONLY.

1. *Tada, bakari, tada . . . bakari.* Equivalent to 'but' and limiting number or quantity, 'only' is often rendered by *shika* or *kya* and the negative.

2. Preceded by if—*sae* and the conditional.

3. Not later than, yet—*mada.*

4. Not until—*yōyaku.*

5. Contemptuous—*kuse ni.*

1.

Don't cry, the dog is only barking.	*Nakuna inu wa tada hoete iru no da.*
It was only as company for you that I went.	*Tada o tsukiai ni itta no da.*
I go to Yokohama only once or twice a month.	*Yokohama ye iku no wa hito tsuki ni tada ichi do ka ni do de gozaimasu.*
I have only read it.	*Yonda bakari de gozaimasu.*
I opened the trap only a little.	*Wana no kuchi wo sukoshi bakari aketa no desu.*
He not only wears a sword, but he knows how to use it.	*Tada katana wo sashite iru bakari de naku, sono tsukai yō mo shitte imasu.*
This jinriki has only (has or has n't but) one wheel.	*Kono jinriki wa wa ga hitotsu shika (kya) nai.*
Only half the number I ordered have come.	*Chūmon shita kazu no hambun shika (kya) konai.*
The mail goes only every other day, but I will have one of the servants take it for you.	*Yūbin wa ichi nichi oki ni shika (kya) demasenu ga uchi no mono ni motasete yarimashō.*
Mr. Ikeda has only one brother.	*Ikeda san wa hitori shika kyōdai ga nai.*
I expected only twenty, but about forty came.	*Ni jū nin shika konai darō to omotta ga shi jū nin hodo kita.*

2.

If we only had a good cat we could catch these rats. *Ii neko sae attara kono nezumi ga toreru darō.*

Probably there will be no trouble if you only use moderation. *Hodoyoku sae sureba muzukashii koto wa arumai.*

3.

To-day is only the fifth. *Kyō wa mada itsuka desu.*

Why! it is only three o'clock. *Nani! mada san ji da.*

He is only a child. *Are wa mada kodomo desu.*

4.

Your letter reached me only yesterday. *Sakujitsu yōyaku o tegami ga todokii mashita.*

5.

He is only a farmer: what does he know about government? *Hyakushō no kuse ni: seiji no koto ga nani ga wakaru mono ka?*

You fly a kite? You're only a girl. *Onna no ko no kuse ni: tako ga agaru mono ka?*

SEC. 8.—TOO.

1. *Amari* and the adjective or the stem of the adjective and *sugiru*.

2. Too . . to—*amari* and the participial form followed by the negative.

1.

This pencil is too soft. *Kono empitsu wa amari yawaraka- (yawaraka sugiru).*

This bottle is too small. *Kono tokkuri wa amari chiisai (chisa sugiru).*

Are n't your ceilings a little too high? *Tenjō ga sukoshi taka sugiru de wa arimasenu ka?*

This is a little too much. *Kore de wa sukoshi ō sugiru.*

2.

These clothes are too dirty to wear.	*Kono kimono wa amari yogorete kirarenai.*
That book is too big to go into the book-case.	*Sono hon wa amari ōkikute shodana ni hairanai.*
Pine is too brittle to make a cane.	*Matsu wa amari sakukute tsue ni naranai.*
His talk is too low to listen to.	*Ano hito no hanashi wa amari kegarewashikute kikaremasenu.*
That is too pitiful to look at.	*Are wa amari kawaisō de mirarenai.*

SEC. 9.—EVEN.

1. With the subject and also with adverbs of time—*de mo*, (more emphatic) *de sae mo*; in other cases—*mo*.

2. Even including—*made*.

1.

Even a child understands that.	*Sore wa kodomo **de mo** wakaru.*
Even Denjirō can read Chinese pretty well.	*Denjirō **de sae mo** zuibun kanji ga yomeru.*
Even the winters are not very cold in Tōkyō.	*Tōkyō wa fuyu **de mo** amari samukunai.*
Even to-morrow would do.	*Ashita **de mo** yō gozaimasu.*
You would be in time even now.	*Ima **de mo** ma ni aimashō.*
Even formerly the farmers did not wear swords.	*Moto **de mo** hyakushō wa katana wo sasanakatta.*
He did not eat even his rice this morning.	*Kesa meshi **mo** tabenakatta.*
If I walk even a ri I get very tired.	*Ichi ri **mo** arukeba taihen kutabireru.*
There have been a few cases of cholera even in Hakodate, it seems.	*Hakodate ni **mo** korera ga sukoshi atta sō desu.*
Matsu has not even dusted this room this morning.	*Matsu wa kesa kono heya wo hataki **mo** shinai.*

I'll go even if it rains pretty hard. *Ame ga zuibun tsuyoku futte mo mairimashō.*

Even if you take a kago you will be very tired. *Kago ni meshite mo yohodo o tsukare nasaimashō*

2.

They killed even the children. *Kodomo made koroshite shimatta.*

Even the trees were withered by last year's drought. *Kyonen no hideri de ki made kareta.*

SEC. 10.—ALMOST.

1. Nearly—*mō sukoshi de.*
2. Nearly all, the most of —*taitei, taigai.*

1.

It is almost twelve o'clock. *Mō sukoshi de jū ni ji da.*

It is almost a year since I went to Yokohama. *Yokohama ye itte kara mō sukoshi de ichi nen ni naru.*

My horse stumbled and I almost fell off. *Uma ga ketsumazuite mō sukoshi de okkochiru tokoro de atta.*

2.

The rain-water is almost all gone. *Ama-mizu wa taitei nakunatta.*

Almost every one in the house has a cold. *Taitei uchi jū no mono ga kazake da.*

He has thrown away almost all his property in speculation. *Yama de taitei shinshō wo sutete shimatta.*

SEC. 11.—ABOUT.

Approximately—*kurai, hodo, bakari.*

About how much will it cost? *Ikura gurai kakarimashō?*

It is about three feet six inches long. *Nagasa wa san jaku roku sun gurai darō.*

You had better put in about ten pounds and boil it half an hour.	*Jik kin bakari irete han ji kan niru ga yokarō.*
I waited about an hour and then called a jinriki and went home.	*Ichi ji kan bakari matte jinriki wo yonde uchi ye kaetta.*
She is about five feet high and weighs about a hundred pounds.	*Take ga go shaku bakari de mekata ga hyak kin bakari da.*

CHAPTER VIII.—THE NUMERAL.

SEC. 1.—CARDINALS.

Japanese is supplied with two series of cardinals; one Japanese, the other Chinese. The former ends with ten.

JAPANESE.	CHINESE.		
1 *hitotsu*	*ichi*	11 *jū ichi*	21 *ni jū ichi*
2 *futatsu*	*ni*	12 *jū ni*	30 *san jū*
3 *mitsu*	*san*	13 *jū san*	40 *shi jū*
4 *yotsu*	*shi*	14 *jū shi*	100 *hyaku*
5 *itsutsu*	*go*	15 *jū go*	200 *ni hyaku*
6 *mutsu*	*roku*	16 *jū roku*	300 *sam byaku*
7 *nanatsu*	*shichi*	17 *jū shichi*	600 *rop pyaku*
8 *yatsu*	*hachi*	18 *jū hachi*	800 *hap pyaku*
9 *kokonotsu*	*ku*	19 *jū ku*	1000 *sen*
10 *tō*	*jū*	20 *ni jū*	2000 *ni sen*
10,000	*man*	100,000	*jū man*
20,000	*ni man*	1,000,000	*hyaku man*

The Japanese cardinals usually follow the nouns which they qualify, as *chōchin mitsu* three lanterns: sometimes however they precede them, in which case they are generally succeeded by the postposition *no*, as *mitsu no hako* three boxes.

Instances occur also in which a Japanese cardinal drops its final syllable and precedes a noun without the connecting *no*. This construction is commonly (not always) employed to express the idea contained in the English suffix 'ful': e. g. *hito kuchi* not one mouth but one mouthful, *futa saji* two spoonfuls, *mi hako* three boxfuls i. e. the quantity contained in three boxes, *hito tsukami* one handful, *mi tsuki* three months i. e. the length of time contained in three months, *futa hari* not two needles but two stitches, *hito ashi* not one leg but one step. Instances of this construction occur however in which the idea expressed by 'ful' is absent: e. g. *mi tsutsumi* three parcels (even of different things and different sizes) *futa iro* two sorts, *itsu shina* five articles (even of different kinds).

In counting it is usual to say, *hi, fu, mi, yo, itsu*, (or *i*) *mu, nana, ya, kokono, to*. And in rendering accounts, to avoid confusion with *shi* and *go*, *nana* is frequently substituted for *shichi* and *kyū* for *ku*: e. g. *kyū sen* nine cents, *nana jū* seventy. Sometimes also *yon* is substituted for *shi*: e. g. *yon sen* four cents, *yon jū ni sen* forty two cents.

Up to ten the Chinese series is used only with the descriptive numerals and Chinese words of measure, weight, time, et cetera; as *sun*—inch, *shaku*—foot, *ken*—six feet, *chō*—sixty *ken*, *ri*—two miles and a half, *kin*—catty, *hyō*—bag, *ji*—hour, *nen*—year, et cetera. Above ten the Chinese series is the only one in use.

Sec. 2.—Descriptive Numerals.

In certain instances the English idiom requires a numeral to be followed by a word (usually) descriptive of the thing enumerated. Sometimes the shape of the article has determined the word used, sometimes the form in which it comes to market, sometimes a marked feature in it, sometimes the need of individualization, et cetera: as two sheets or rolls of paper or music, so many panes of glass, pieces of tape, stacks of hay, bundles of straw, blades of grass, drops of water, flakes of snow, sticks of wood, head of cattle, bales of cotton, pairs of scissors, cups of tea, glasses of wine, copies of a book, pieces of statuary. In Japanese words of this sort are constantly met with, not only because they are much more numerous than in English but also because so many of them are applied to whole classes of objects. Out of more than fifty, the following will be found to embrace most in common use in the colloquial. They are added to the Chinese cardinals; *nin*, *jō* and *mai* however prefer *yo* (four) to *shi*.

persons	*nin*	money, clothes, plates, sheets of paper, et cetera, and flat things generally	*mai*
animals	*hiki*		
birds	*wa*		
houses	*ken*		
ships	*sō*		

shoes, socks } pairs of *soku*

jinrikis, guns, candles, scissors } *chō*

masts, trees, pencils, ropes, umbrellas, tubes, bottles, and long cylinders generally ..... } *hon*

books { volumes *satsu* / copies *bu*

cups, glasses, pails, et cetera (full) ..... } *hai*

mats *jō*

Nin and *jō* follow the numeral without alteration in either; as *ichi nin, san nin, roku nin, jū nin;* the following letter changes take place however when the other words are preceded by *ichi, san, roku* or *jū.*

HIKI.	HON.	HAI.	KEN.	SŌ.
ip piki	*ip pon*	*ip pai*	*ik ken*	*is sō*
sam biki	*sam bon*	*sam bai*	*san gen*	*san zō*
rop piki	*rop pon*	*rop pai*	*rok ken*	
jip piki	*jip pon*	*jip pai*	*jik ken*	*jis sō*

SOKU.	SATSU.	CHŌ.	WA.	MAI.
is soku	*is satsu*	*it chō*	*sam ba*	*sam mai*
san zoku			*rop pa*	
jis soku	*jis satsu*	*jit chō*	*jip pa.*	

Hitori, *futari* and *yottari* are common substitutes for *ichi*, *ni* and *yo nin*.

Usually the descriptive numerals follow their nouns; as 'bring me three or four cups of tea,—*cha wo san shi hai motte koi;* instances occur, however, where they come first, in which cases they are followed by *no;* as *go satsu no hon* —five books.

Illustrations of the use of descriptive numerals will be found on pages 101, 104, 105, and throughout the book generally.

Sec. 3.—Ordinals.

Ordinals are formed by adding *me* to the Japanese, or *bam (ban) me* to the Chinese cardinals. A third series is formed by prefixing *dai* instead of adding *bam me*, and a fourth by employing both *dai* and *bam me*.

Yo, *jū yo*, et cetera, take the place of *shi*, *jū shi*, et cetera, before *bam me;* otherwise the series is regular.

No is added to an ordinal to fit it to qualify a noun following.

1st	*hitotsu me no*	*ichi bam me no*	*dai ichi* { *no* / *bam me no*
2nd	*futatsu me no*	*ni bam me no*	*dai ni* { *no* / *bam me no*
3d	*mitsu me no*	*sam bam me no*	*dai* { *san no* / *sam bam me no*
4th	*yotsu me no*	*yo bam me no*	*dai* { *shi no* / *yo bam me no*
10th	*tō me no*	*jū bam me no*	*dai jū* { *no* / *bam me no*
11th		*jū ichi bam me no*	*dai jū ichi* { *no* / *bam me no*
20th		*ni jū bam me no*	*dai ni jū* { *no* / *bam me no*

When the succession is one of time, *do* or *hen* is employed instead of *ban*. In like manner, when the ordinals are used in connection with expressions of time, weight, measure, or with the descriptive numerals, these words take the place of *ban*, a Japanese word being preceded by a Japanese cardinal; as—

second time	*ni do me*
fourth time	*shi hen me*
third day	*mik ka me*
third month	*mi tsuki me*
sixth year	*roku nen me*
fourth pound	*shi kin me*
first chō	*it chō me*
third ri	*san ri me*
eighth tsubo	*ya tsubo me*
third man	*san nin me*
second dog	*ni hiki me*
fifth house	*go ken me*
fourth jinriki	*shi chō me*
sixth cup	*rop pai me*
seventh page	*shichi mai me*
eighth bottle	*hachi hon me*

The adverbial ordinals are formed by prefixing *dai* and adding *ni* to the Chinese cardinals; as *dai ni ni*—secondly, *dai san ni*—thirdly; usually the *ni* is dropped after *dai ichi*—first.

Sec. 4.—Fractions.

Fractions are usually rendered by the Chinese cardinals. The denominator comes first, and is followed by *bun no* (sometimes contracted into *bu*) and the numerator; as *sam bun no ni*—two-thirds, *go bun no ichi*—one-fifth, *jū bun no shi*—four-tenths.

The noun half is *ham bun*; the adjective, *han*; as—

I'll take half.	*Ham bun torimashō.*
Half will be plenty.	*Ham bun de takusan da.*
Can't you wait half an hour?	*Han ji kan matatemasenu ka?*

Sec. 5.—Percentage.

Ten per cent is *ichi wari;* twenty per cent, *ni wari.* Up to ten, percentage is expressed by *bu* added to the Chinese cardinals; as *ichi bu, ni bu,* et cetera.

Sec. 6.—Consecutive Numbers.

In consecutive numbers the highest comes first, the second next, following the English order; as 'the fourth of July, 1776'—*sen shichi hyaku shichi jū roku nen, shichi gwatsu, yokka.*

Sec. 7.—Address.

The order is from general to particular, directly the reverse of that usually followed on an English letter. The number of the house is commonly followed by *chi* (lot); as—

Mr. Maeda Toshimitsu,
No. 2. First Chō,
Kobiki Ward,
Kyō Bashi District,
Tōkyō.

Tōkyō,
Kyō Bashi Ku,
Kobiki Chō,
It Chō me ni ban chi,
Maeda Toshimitsu Sama.

CHAPTER IX.—THE POSTPOSITION.

What in English are prepositions in Japanese are postpositions, which may be classified as simple and compound.

The simple postpositions are *de*, *ni*, *ye*, *no*, *kara*, *yori* and *made*.

The compound postpositions are made up of a noun preceded by *no* which links them to the foregoing word, and followed by *ni*; as *no shita ni*—underneath, *no kawari ni*—instead of, *no tame ni*—for the sake of. *De*, *ye* and *no* are sometimes substituted for *ni*; *de* and *ye* to express certain shades of meaning (comp. secs. 1, 2, 4), and *no* to join the postposition to a word following. Compound postpositions become adverbs by dropping *no*; following an adjective, also, the *no* is dropped, as *sono ue ni*—on top of it. These words being nouns are often used as predicates, in which case *da* takes the place of *ni*; they may also become the direct object of a verb, when *ni* gives way to *wo*.

Some English prepositions are rendered by participles; as *ni yotte*—according to; and some, when used in a special sense, are translated accordingly, as 'for' (to fetch)—*tori ni*.

SEC. 1.—AT.

1. Place:—
   (*a*) With a verb of situation—*ni*.
   (*b*) With a verb of action—*de*.

With a verb of situation, *ni* is used to render both 'in' and 'at'; with a verb of action, *de*. In certain verbs of action, however, as *tatsu*—to stand, *suwaru*—to sit, the idea of action is often subordinate to that of situation: under such circumstances, they will usually be accompanied by *ni*. This is the explanation of the *ni* in sentences of the sort on page 95, the point of the inquiry not being whether grass *grows* in the desert, but whether it grows in the *desert*—whether there *is* any grass there; so in the example on page 100, the *act* of establishing is altogether secondary to the *fact* that preaching stations have been established—that they *exist*. Whether *de* or *ni* is employed will depend therefore upon what idea is prominent in the speaker's mind; as a general rule however it will be found that *aru*, *oru* and *iru* are accompained by *ni*, other verbs by *de*.

It may be worth while to state in passing that in speaking of companies, associations, the government and departments of the same, et cetera, *de* is often inserted when in English the simplest construction is one without any preposition. The commonest example of this is *seifu de;* as 'I hear that the Tōkyō Fu is going to abolish the Chū Gakkō before long'—*kondo Tōkyō Fu de Chū Gakkō wo haisu sō da;* 'so the Beishō Gwaisha met with a serious loss the other day'—*sendatte Beishō Gwaisha de taihen son wo shita sō da;* 'they say the Mitsu Bishi Kwaisha expect soon to buy another lot of steamers'—*chikajika ni Mitsu Bishi Kwaisha de mata jōkisen wo kai-ireru sō da.*

2. Time—*ni*.

1. (*a*).

There used to be a barrier at Hakone.	*Hakone ni moto sekisho ga atta.*
Are n't some of the Shōguns' tombs at Nikkō?	*Shōgun no haka wa Nikkō ni mo aru ja arimasenu ka?*
I *hope* there are not many musquitoes at Odawara.	*Odawara ni wa amari ka ga inakereba ii ga.*

1. (*b*).

We buy our vegetables at that shop.	*Asoko no mise de yasai mono wo kaimasu.*
We stayed three days at Kiga.	*Kiga de mikka todomarimashita.*
Did you rest at Odawara?	*Odawara de o yasumi nas'tta ka?*

2.

I got up this morning at half past four.	*Kesa yo ji han ni okimashita.*
Wake me to-morrow morning at daybreak.	*Asu no asa yoake ni okoshite o kure.*

Sec. 2.—In.

1. With a verb of situation—*ni* (comp. sec. 1.); of a thing put into another—*ni haitte iru;* of holes—*ni aite iru.*

2. With a verb of action (comp. sec. 1.), or when accompanied by a superlative—*de.*

3. Inside of, within, in the midst of—*no naka ni, no aida ni.*

4. Into—*ye, no naka ye.*

1.

Is there a good hotel in Tōkyō?	*Tōkyō ni wa ii hatagoya ga arimasu ka?*
There are two or three fine waterfalls in America.	*Amerika ni kirei na taki ga ni san ga sho aru.*

Is there any thing in the house?	*Uchi ni nani ka aru ka?*
Is n't it in Kyūō Dōwa?	*Kyūō Dōwa ni aru de wa arimasenu ka?*
You must not sit in the draught.	*Kaze no fuki-tōsu tokoro ni suwatte ite wa ikenai.*
What is in that box?	*Sono hako ni nani ga haitte iru ka?*
Is there any salt in this bread?	*Kono pan ni shio ga haitte imasu ka?*
There is a hole in this teapot.	*Kono kibishō ni ana ga aite iru.*

2.

I believe he died in Tōkyō.	*Tōkyō de shinimashitarō.*
I must have dropped it in Ginza.	*Kitto Ginza de otoshita darō.*
How much sake do you suppose is drunk in Tōkyō in a year?	*Ichi nen ni Tōkyō jū de nomu sake wa nani hodo de gozaimashō?*
You can't get good jinrikis in the country.	*Inaka de wa ii jinriki ni noru wake ni ikanai.*
Which is the longest street in Tōkyō?	*Tōkyō de wa nani chō ga ichi ban nagai darō?*
Which is the largest island in the world?	*Sekai de nan to iu shima ga ichi ban ōkii darō?*
Who is the strongest in the family?	*Uchi de wa dare ga ichi ban jōbu da?*

3.

It is in the trunk wrapped up in paper.	*Kawabitsu no naka ni kami ni tsutsunde aru.*
I saw a fox in the woods.	*Hayashi no naka de kitsune wo mita.*
You can ride to the railway in twenty minutes.	*Ni jip pun no aida ni tetsudō made notte ikeru.*

4.

Please bore a hole in this.	*Kore ye ana wo akete kudasai.*
Perhaps you put it in your pocket.	*Kakushi ye o ire nas'tta no ka mo shiremasenu.*
He has gone into the temple to worship.	*Miya no naka ye ogami ni haitta.*

Sec. 3.—On.

1. *Ni.*
2. On the upper surface of, on top of—*no ue ni.*

1.

Please write Kanazawa on this envelope.	*Kono jōbukuro ni Kanazawa to kaite kudasai.*
There is a stain on my haori.	*Watakushi no haori ni shimi ga aru.*
There is a fly (lighting) on the ceiling.	*Tenjō ni hai ga tomatte iru.*
Is there a stamp (pasted) on that letter?	*Sono tegami ni kitte ga hatte gozaimasu ka?*
There is not a single button (fastened) on this shirt.	*Kono jiban ni wa botan ga hitotsu mo tsuite inai.*
He went home on Monday.	*Getsuyōbi ni uchi ye kaerimashita.*

2.

Is that a dog sleeping on the floor?	*Yuka no ue ni nete iru no wa inu desu ka?*
My hat is on the table.	*Bōshi wa tsukue no ue ni arimasu.*
Did n't you leave your shoes on the bridge?	*Hashi no ue ye kutsu wo o oki nasaimasenu deshita ka?*
I dropped a stone on my foot.	*Ashi no ue ni ishi wo otoshita.*

Sec. 4.—To.

1. Preceding the indirect object—*ni.*
2. To a place—*ye, ni.*
3. As far as—*made.*

1.

Give something to the dog.	*Inu ni nani ka o yari.*
Don't lend it to any one.	*Sore wo dare ni mo o kashi nasaruna.*
What did you say to Miss Chiye?	*O Chie san ni nan to osshatta ka?*

2.

We're going to Ryogoku Bashi to-night by boat to see the fireworks.	*Konya hanabi wo mi ni Ryōgoku Bashi ye fune de mairimasu.*
Would you like to take a walk towards Hon Chō?	*Hon Chō no hō ye undō ni irasshite wa ikaga?*
Have n't you taken that box upstairs yet?	*Mada ano hako wo nikai ye motte ikimasenu ka?*

3.

How much to Asakusa and back?	*Asakusa made jōge ikura?*
I went to the Tōri, but I did not find him.	*Tōri made itta ga ano hito ni awanakatta.*
How much is a ticket to Tōkyō?	*Tōkyō made no kitte wa dono kurai desho?*

Sec. 5.—From, Out, Off, Through.

1. From (preceding a noun) out of, off of, through (as a way of entrance)—*kara*.

2. From preceding a verbal noun—indicative present negative and *yō ni*.

3. Off (detached from)—*toreta*.

4. Off shore—*no oki ni*.

5. To pass through—*tōru*, through the midst of—*no naka wo tōru*; to pass something through—*tōsu*.

1.

How far is it from here to that tree?	*Koko kara ano ki made nani hodo arimasu ka?*
Hang it on the fourth nail from the right.	*Migi kara yo ban me no kugi ni o kake.*
I rode steadily from six in the morning until six in the evening.	*Asa no roku ji kara ban no roku ji made hikkikirazu ni notta.*
Perhaps you can borrow one from next door.	*Tonari kara kariraren ka mo shirimasenu.*

Take a pound of sugar out of this box. *Kono kako kara satō wo ik kin o dashi.*

Bring me a dish out of the closet. *Mono-oki kara sara wo ichi mai motte koi.*

Empty it out of this bottle and pour it into that. *Kono tokkuri kara sore ye utsuse.*

Take the clothes out of the trunk and air them. *Kawabitsu kara kimono wo dashite kaze wo tōshite o kure.*

Take the books off that table. *Sono dai kara hon wo oroshite o kure.*

I fell off my horse and sprained my ankle. *Uma kara ochite ashi-kubi wo kujiita.*

Let's go in through the window. *Mado kara hairō ja nai ka?*

Did the rain leak through your roof? *O taku no yane kara ame ga morimashita ka?*

Won't it go in through the key hole? *Kagi-ana kara hairimasenu ka?*

2.

Is there no way to keep books from moulding? *Hon ni kabi ga haenai yō ni suru shikata wa arimasenu ka?*

Be careful and keep the children from taking cold. *Kodomo ni kaze wo hikasenai yō ni ki wo tsuke nasai.*

3.

The leg is off that table. *Ano dai no ashi ga toreta.*

The tiles are all off the roof. *Kono yane no kawara ga mina toreta shimatta.*

4.

The ship is at anchor off the fort. *Fune ga daiba no oki ni teihaku shite iru.*

They tell me a great many fish are caught off Honmoku. *Honmoku no oki de taisō sakana ga toreru sō da.*

5.

I ran through the house.	*Ie wo tōri nuketa.*
I rode through the crowd in a jinriki.	*Hitogomi no naka wo jinriki ni notte tōrimashita.*
Pass your thread through the needle and make a knot in it.	*Hari ye ito wo tōshite haji wo musunde o oki.*

SEC. 6.—BY.

1. Of the agent—*ni* (comp. however II, VII).
2. Of the instrument—*de, wo motte.*
3. Beside—*no soba ni.*
4. Of time—*made ni.*

1.

I had it made by the blacksmith.	*Kajiya ni koshiraesasemashita.*
This book was written by a Chinaman.	*Kore wa Shinajin no kaita hon desu.*

2.

We went to Odawara by jinriki.	*Odawara ye jinriki de ikimashita.*
Please let me know immediately by telegraph.	*Dōzo sugu ni denshin de shirasete kudasai.*
Were n't you waked up by the earthquake last night?	*Yūbe no jishin de me ga same wa shimasenu deshita ka?*

3.

Did you ever stand by a waterfall?	*Taki no soba ni tatte o ide nas'tta koto ga arimasu ka?*
This brook runs by the village.	*Kono kogawa wa mura no soba wo nagareru.*
You are living in the house by the bridge, are n't you?	*Hashi no soba no uchi ni sunde iru de wa nai ka?*

4.

I'll be ready by noon.	*Hiru made ni shitaku ga dekimashō.*
It may possibly stop raining by evening.	*Ban made ni ame ga yamumai mono de mo nai.*
The jinriki must be here by four o'clock.	*Jinriki wa yo ji made ni koko ye konakereba naranai.*

Sec. 7.—With.

1. Of the instrument—*de, wo motte.*

2. Together with, in company with—*to, to issho ni, to tomo ni.*

3. Belonging to, connected with—*ni tsuite.*

1.

You had better tie that parcel with a string.	*Sono tsutsumi wo himo de shibaru ga ii.*
Wipe it up with a cloth.	*Zōkin de fuite o kure.*
Wash it with soap.	*Shabon-mizu de aratte o kure.*
You would write faster with a pencil.	*Empitsu de kaita hō ga hayai.*
He writes with his left hand.	*Hidari no te de kakimono wo suru.*

2.

I argued with him for about an hour.	*Ano hito to ichi ji kan hodo giron wo shita.*
Send the figs along with the grapes.	*Ichijiku wo budō to issho ni yatte o kure.*
I left the shoes in the corner with the umbrella.	*Kōmori-gasa to issho ni kutsu wo sumi ye oita.*
Well then, I'll go with you.	*Sore ja go issho ni mairimashō.*

3.

Is there no key with this watch?	*Kono tokei ni wa kagi ga tsuite imasenu ka?*

Is n't there a wick with the new lamp?	*Atarashii rampu ni wa shin ga tsuite inai ka?*
Did n't a letter come with this box?	*Kono hako ni tegami ga tsuite kimasenu deshita ka?*

Sec. 8.—Without.

1. Preceding a Noun:—
   (*a*) Not having—*nashi ni, naku.*
   (*b*) Unless one has—*nakereba, nakute wa.*
2. Preceding a verbal noun—negative participle.

1. (*a*).

This letter came without a stamp.	*Kono tegami wa kitte nashi ni kimashita.*
Why did you make it without handles?	*Naze te nashi ni koshiraemashita?*
These matches burn without any smell.	*Kono tsukegi wa nioi nashi ni moeru.*
You must not leave the house again without leave.	*Mata kotowari nashi ni uchi wo dete wa narimasenu.*

1. (*b*).

You can't open it without a key.	*Kagi ga nakereba akeru wake ni ikanai.*
Mamma can not read any thing any more without her spectacles.	*Okkasan wa megane ga nakute wa mō nani mo yomu koto ga dekinai.*

2.

I suppose it would not do for us to go in without taking off our shoes.	*Kutsu wo torazu ni haitte wa warukarō.*
You must not go without letting me know.	*Watakushi ni shirasezu ni itte wa ikenai.*
You must not buy the sugar without weighing it.	*Me ni kakenai de satō wo katte wa ikemasenu.*

He went without (taking) an umbrella. *Kōmori-gasa wo motazu ni itta.*

Bring me the lamp without (putting on) the chimney. *Hoya wo kakezu ni rampu wo motte koi.*

You are writing without (putting on) any ink. *Sumi wo tsukezu ni kaite i nasaru.*

Sometimes the coolies ran without (putting on) their sandals (and sometimes with them on). *Ninsoku ga waraji wo hakazu ni hashitta koto mo aru.*

Do you intend to go without (taking) a guide? *Annai wo tsurezu ni o ide nasaru o tsumori ka?*

Sec. 9.—Of.

1. Possession, apposition—*no*.
2. Partitive :—
   (*a*) Some of a group as contrasted with the remainder or emphasized, (hence, frequently accompanied by 'some,' 'many,' 'few')—*no uchi ni, ni*.
   (*b*) When however there is no contrast or special emphasis, 'of' is not expressed.
3. Made of—*de*.

1.

The nails were rotten, and the bottom of the box fell out. *Kugi ga kusatte hako no soko ga nuketa.*

Don't you like the smell of a good cigar? *Ii tabako no nioi wo o suki ja arimasenu ka?*

In the daimyō town of Odawara. *Odawara no jōka ni.*

2. (*a*).

Some of us would like to study history. *Watakushidomo no uchi ni rekishi wo keiko shitai mono mo gozaimasu.*

Some of the Tōkyō merchants wear foreign clothes. *Tōkyō no akindo ni yōfuku wo kiru hito mo gozaimasu.*

Many of them do not know how to read or write.	*Ano hito tachi no uchi ni yomi-kaki no dekinai mono ga ōku aru.*
Many of the Japanese speak English.	*Nihonjin ni wa Eigo wo tsukau hito ga ōku aru.*
Few of the jinriki men live to be fifty.	*Jinriki wo hiku mono ni go jis sai made ikiru mono wa sukunai.*

2. (*b*).

Please hand me one of those pens.	*Sono fude wo ip pon totte kudasai.*
Are any of the children sick?	*Donata ka o kosama ga go byōki desu ka?*
One of Mr. Tanaka's daughters was married lately.	*Tanaka san no musume ga hitori chikagoro katazuita.*

3.

Make it of pine.	*Matsu no ki de tsukutte o kure.*
It is made of flour and water.	*Kona to mizu de koshiraeta mono da.*
Did n't you intend to build of brick?	*Renga de ie wo o tate nasaru tsumori dé wa arimasenu deshita ka?*

SEC. 10.—FOR.

1. For the sake of—*no tame ni.*
2. Instead of—*no kawari ni.*
3. To serve as, to be used for—*ni;* intending to make serve as—*ni shiyō to omotte.*
4. Considering that—*ni shite wa.*
5. To be delivered to—*ni yaru.*
6. To be used with, on, by—*no.*
7. Addressed to—*no tokoro ye.*
8. To fetch, to get—*tori ni.*
9. To call—*yobi ni.*
10. Price:—
    (*a*) Buying—*de, ni.*

(*b*) Selling—*ni*, *&c.*

11. Courtesy (comp. IV. III. sec. 2.)—*ageru*, *morau*, *kudasaru*, *kureru* and (usually of a favor to a third party) *yaru*.

1.

He died for his country.	*Kuni no tame ni inochi wo suteta.*
The doctor recommended me to go to Atami for my health.	*Yōjō no tame ni Atami ye mairu ga yoi to isha ga mōshita.*

2.

You must n't use a chisel for a screw-driver.	*Nomi wo nejinuki no kawari ni tsukatte wa ikenai.*

3.

What are these boards for?	*Kono ita wa nani ni narimasu ka?*
That won't do for the pillow.	*Sore wa makura ni wa naranai.*
He would do very well for a teacher.	*Ano hito wa shishō ni goku yokarō.*
I want to engage a man and his wife for servants.	*Fūfu mono wo kozukai ni tanomitai.*
I bought it for a thing to put pens in.	*Fude-tate ni shiyō to omotte kaimashita.*

4.

He speaks pretty well for a foreigner.	*Gwaikokujin ni shite wa kanari yoku dekimasu.*
He runs fast for a child.	*Kodomo ni shite wa hayaku hashiru.*
It was very badly done for him.	*Ano hito ni shite wa yohodo fudeki de atta.*
Is n't this weather very hot for Tōkyō?	*Kono jikō wa Tōkyō ni shite wa taisō atsui de wa arimasenu ka?*

5.

Rin has left something for you.	*O Rin san ga anata ni yaru mono wo nani ka oite itta.*
I left a letter here yesterday for Mr. Kimura.	*Kimura san ni yaru tegami wo kino koko ye okimashita.*

6.

I want a key for this box.	*Kono hako no kagi ga iriyō da.*
Have n't you a cork for this bottle?	*Kono tokkuri no kuchi ga arimasenu ka?*
While you are about it, get another chimney for this lamp.	*Tsuide ni kono rampu no hoya wo mō hitotsu katte o ide.*

7.

A telegram has come for you.	*Anata no tokoro ye denshin ga mairimashita.*
Did n't a package come for me?	*Watakushi no tokoro ye tsutsumi ga kimasenu deshita ka?*
Has n't some freight come for me from Yokohama?	*Watakushi no tokoro ye Yokohama kara nimotsu ga kite imasenu ka?*

8.

Has Han gone for my watch?	*Han wa tokei wo tori ni ikimashita ka?*
Send Denjirō for it.	*Denjirō wo tori ni o yan nasai.*
Have you written to Yokohama for that money?	*Mō ano kane wo tori ni Yokohama ye tegami wo o yan nas'tta ka?*

9.

I went for the doctor, but he was out.	*Isha wo yobi ni itta ga rusu de atta.*
Some time to-day I want you to go for a carpenter.	*Kyō jū daiku wo yobi ni itte moraitai.*
You had better go for another kago.	*Kago wo mō it chō yobi ni itta hō ga yokarō.*

10.

I do not think you can buy one for ten dollars.	*Jū en de wa kaemasumai.*
About what can you buy a jinriki for?	*Jinriki wa it chō ikura gurai de kaimahsō ka?*
I bought it for five bus and sold it for six.	*Ichi en ichi bu de katte ichi en ni bu ni utta.*

He sold it for 2,500 dollars and got the money for it.	*Ni sen go hyaku en ni utte sono dai wo moratta.*
I'll go for twenty cents.	*Ni jis sen de mairimashō.*

II.

I was going to engage one for you that used to live with us.	*Zen ni uchi ni otta no wo tanonde ageyō to omotta.*
Miki wants you to buy a hairpin for her.	*O Miki san ga anata ni kanzashi wo katte moraitai.*
Please sharpen both ends of this pencil for me.	*Kono empitsu wo ryō-haji to mo kezutte kudasai.*
Please buy some toys for the children.	*Kodomo ni nani ka omocha wo katte yatte kudasai.*
Are n't you going to buy a carriage for the baby?	*Akambo ni kuruma wo katte o yan nasaimasenu ka?*

SEC. II.—ACROSS, OVER, BEYOND.

1. The other side of—*no mukō ni.*
2. Further on than, ahead of—*no saki ni.*

1.

Who is that across the way?	*Michi no mukō ni oru no wa dare desu ka?*
What is that house across the canal?	*Horiwari no mukō ni aru uchi wa nan desu ka?*
The wind blew the letter over the house.	*Kaze ga tegami wo ie no mukō ye fuki-tobashita.*
Are there any villages beyond Fuji?	*Fuji no mukō ni mura ga arimasu ka?*

2.

It is a little beyond Nihon Bashi.	*Nihon Bashi no sukoshi saki desu.*
He lives just beyond the Post Office.	*Yūbin-yakusho no jiki saki ni sunde iru.*
Go on a little further (ahead a little).	*Mō sukoshi saki ye.*

SEC. 12.—AMONG.

No uchi ni, no naka ni.

I think you'll find it among the tools.	*Dōgu no uchi ni arimashō.*
Is there a dictionary among them?	*Sono uchi ni jibiki ga arimasu ka?*

SEC. 13.—AROUND.

No mawari ni, no gururi ni, no meguri ni.

There was a crowd of policemen standing around the house.	*Ie no mawari ni junsa ga ōzei tatte otta.*
Let's put some flowers around the fruit.	*Mizu-gwashi no mawari ni hana wo ōkō ja nai ka?*

SEC. 14.—BEFORE.

In front of—*no mae ni.*

He stood before the king.	*Ō no mae ni tachimashita.*
Is there a seat in front of the tea-house?	*Chaya no mae ni koshikake ga aru ka?*

SEC. 15.—BEHIND.

1. At the back of—*no ushiro ni.*

2. Further back than, after—*no ato ni*; following after—*no ato ni tsuite, no ato kara.*

1.

There is a well behind the house.	*Ie no ushiro ni ido ga aru.*
The key has fallen down behind the clock.	*Tokei no ushiro ye kagi ga ochita.*
Please hand me that book behind you.	*O ushiro ni aru hon wo totte kudasai.*

2.

The other boat must be a good way behind us now.	*Mō is sō no fune wa mō yohodo ato ni nattarō.*
The troops marched behind the Emperor.	*Heitai wa Tenshisama no o ato ni tsuite itta.*
You had better make the kagos go after the jinrikis.	*Kago wa jinriki no ato kara ikaseru ga ii.*
I'll come after you.	*O ato kara mairimashō.*

Sec. 16.—Between.

No aida ni.

There is a well between the main house and the kitchen.	*Omoya to daidokoro no aida ni ido ga aru.*
It has fallen down between the bookcase and the wall.	*Shodana to kabe no aida ye ochita.*
Between four and five o'clock.	*Shi ji kara go ji made no aida.*

Sec. 17.—During.

No uchi ni, no aida ni; following a Chinese noun (frebuently)—*chū.*

He died during the night.	*Yoru no uchi ni shinda.*
You ought to study a little every day even during vacation.	*Yasumi no aida ni mo mainichi sukoshi zutsu keiko nasaru ga ii.*
During his trial the people were greatly excited.	*Gimmi chū wa jinshin ga yohodo dōyō shita.*
If any one should come during dinner, apologize for my not being able to see him.	*Dare de mo shokuji chū ni kitara, shitsurei nagara o me ni kakarenai to ie.*

Sec. 18.—Except, Besides, But.

1. Excepting, besides—*no hoka ni.*

2. Only (comp. VII. IV. sec. 6)—*shika* or *kya* and the negative.

1.

I have nothing with me except a five dollar note.	*Go ryō satsu no hoka ni nani mo motte orimasenu.*
Did n't you go any where but to Shiba?	*Shiba no hoka ye wa doko ye mo irasshaimasenu deshita ka?*
Every thing excepting that is perfectly plain.	*Sono hoka ni mina yoku wakaru.*
Have you no pens besides these?	*Kono hoka ni wa fude wa gozaimasenu ka?*

2.

He has taken two himself and has not given me but (has given me only) one.	*Jibun wa futatsu totte watakushi ni hitotsu shika (kya) kurenai.*
He did n't send but (sent only) half that he promised.	*Yakusoku shita hambun shika (kya) yokosanakatta.*
I won't give but a little more (will give only).	*Mō sukoshi shika (kya) yarimasenu.*
He did n't wait but a little while (waited only).	*Sukoshi no aida shika machimasenu deshita.*

Sec. 19.—Instead of.

1. Before a noun—*no kawari ni.*

2. Before a verbal noun—negative participle.

1.

Did n't you put in salt instead of sugar?	*Satō no kawari ni shio wo ireta de wa nai ka?*

I wish I had gone instead of him. *Ano hito no kawari ni watakushi ga ikeba yokatta.*

You had better use a big spoon instead. *Sono kawari ni ōkii saji wo tsukau ga ii.*

2.

Instead of going to Yokohama he went to Tōkyō. *Yokohama ye ikazu ni Tōkyō ye maitta.*

He sleeps all day instead of doing his work. *Shigoto wo sezu ni ichi nichi nete imasu.*

I think I'll build instead of buying. *Ie wo kawazu ni atarashiku tateyō to omoimasu.*

Sec. 20.—Over, Above.

No uye ni.

I think it is hanging over the clock. *Tokei no ue ni kakatte imashō.*

Look on the shelf above. *Sono ue no tana wo goran.*

Sec. 21.—Under, Below, Beneath.

No shita ni.

There is a closet under the stairs. *Agaridan no shita ni oshi-ire ga aru.*

The dog is under the veranda gnawing a bone. *Engawa no shita ni inu ga hone wo kajitte iru.*

The dogs kept barking under my window all night long. *Mado no shita de yo jū inu ga hoete otta.*

The rat went under the house. *Nezumi ga ie no shita wo tōtta.*

Sec. 22.—According to, in Accordance with.

1. Dependent on, regulated by—*ni yotte.*
2. Of opinions, teachings, writings, et cetera—*ni yoreba*

3. Of statements—*no iu (hanashi) ni.*

4. In obedience to, in compliance with—*ni shitagatte, dōri ni.*

5. In harmony with—*ni kanau.*

1.

The rate differs according to the number of words.	*Kotoba no kazu ni yotte ryō ga chigaimasu.*
The postage differs according to the weight of the letter.	*Tegami no mekata ni yotte yūbin-zei ga chigaimasu.*
I change my clothes according to the weather.	*Jikō ni yotte kimono wo kaemasu.*
They are arranged according to color.	*Iro ni yotte narabeta mono da.*
I may go or not, according to circumstances.	*Shina ni yotte iku ka mo ikanai ka mo shiremasenu.*

2.

According to the opinion of some scholars, this is a mistake.	*Aru gakusha no setsu ni yoreba, kore wa machigaida.*
According to the Nichi Nichi Shimbun, the cholera appears to be spreading from day to day.	*Nichi Nichi Shimbun ni yoreba, korera-byō ga hibi man-en suru yōsu da.*

3.

According to the doctor, he has the small-pox.	*Isha no iu ni wa ano hito wa hōsō da.*
According to a certain teacher.	*Aru sensei no o hanashi ni wa.*

4.

In accordance with the doctor's orders, the police disinfected the whole house.	*Isha no sashizu ni shitagatte, junsa ga ie jū ni shō-dokuhō wo okonatta.*
In accordance with the treaty, foreigners were allowed to live in Tsukiji.	*Jōyaku ni shitagatte, gwaikokujin wa Tsukiji ni oru koto ga dekita.*

According to the regulations, school closes to-day. *Kisoku dōri ni, kyō yori gakkō wo yasumimasu.*

5.

Is that in accordance with Japanese custom? *Sore wa Nihon no fūzoku ni kanaimasu ka?*

Your view is not in accordance with the treaty. *Sono go setsu wa jōyaku ni kanaimasenu.*

That is not in accordance with your agreement. *Sore wa o yakusoku ni kanaimasenu.*

That may be in accordance with the letter of the law, but it is not in accordance with its spirit. *Sore wa okite no bummen ni wa kanau ka mo shirenai ga, shui ni wa kanaimasenu.*

CHAPTER X.—THE CONJUNCTION.

Like most of the other parts of speech, English conjunctions are rendered into Japanese in a variety of ways:—

1. By particles; as *to*—and, *mo*—both, *ka*—or.

2. By nouns; as *yue ni*—because, *yō ni*—so that.

3. By the conditional mood; as *areba*—if it is.

4. By the participial forms of the verb and adjective; as, *tomatte o yasumi nasaru ga yō gozarimasu*—you had better stop and rest.

SEC. 1.—AND.

Connecting:—

1. Nouns—*to* (which may be repeated after the last noun), *ni*.

2. Verbs and adjectives—the first verb and usually the first true adjective assume their participial forms, the *atte* of *de atte* being dropped and *de naku* or *de nai* generally taking the place of *de nakute;* adjectives in *na* and *no* change *na* and *no* into *de (de atte)*. In sentences however containing two subjects whose actions are more or less in contrast, the conjunction is commonly rendered by *shi*.

3. Present participles—the frequentative form.

4. Equivalent to 'but,' 'yet,' 'because,' 'when,' 'if,' 'since,' et cetera—translated accordingly.

5. And so forth—*ya . . . ya . . . nado* or *dano*.

1.

Please buy some battledoors and shuttlecocks for the children.	*Dōzo kodomo ni hane to hagoita wo katte yatte kudasai.*
We met a jinriki a kago and two pack-horses on the way.	*Tochū de jinriki it chō to kago it chō to ni-uma ni hiki ni atta.*
For breakfast we'll have eggs, toast and tea.	*Asameshi ni wa tamago ni (to) yakipan ni (to) cha ni shiyō.*

2.

The kago men put down the kagos and went to the tea-house.	*Kagokaki wa kago wo oroshite chaya ye ikimashita.*
I intended to cross over to Kazusa and take a hotel.	*Kazusa ye watatte yadoya wo toru tsumori deshita.*
I dreamed the house was on fire and woke up with a start.	*Uchi ga yakeru yume wo mite odoroite me wo samashita.*
It rained all night and the mails were delayed.	*Yodōshi ame ga futte yūbin ga okuret*
The locomotive ran off the track and several passengers were killed.	*Jōkisha ga michi wo hazurete norite ga su nin shinda.*
The ball went over the fence and we could n't find it.	*Tama ga hei no mukō ye itte mienakunatta.*
Denjirō left the hammer out of doors and it is all rusty.	*Denjirō ga kanazuchi wo soto ye okizari ni shite sabi darake ni natta.*
He looked tired and sick.	*Tsukarete byōki no yō deshita.*
You ought to help and not to hinder one another.	*Tagai ni jama wo sezu ni suke-au beki hazu da.*
It was a rainy day and we could not start.	*Uten de tatarenakatta.*
He is a foreigner and does not appreciate the difficulties.	*Gwaikokujin de muzukashii wake ga wakaranai.*
Odawara is hot and noisy.	*Odawara wa atsukute yakamashii tokoro da.*
Nagoya is a large and busy city.	*Nagoya wa ōkikute hanka na machi da.*
In the Spring this grass is green and beautiful.	*Haru ni naru to kono kusa wa aokute kirei da.*
The kago I rode in was uncomfortable and full of fleas.	*Watakushi no notta kago wa norinikukute nomi ga takusan otta.*

This room is chilly and you can't sit in it without taking cold. *Kono heya wa samukute kaze wo hikazu ni suwatte irarenai.*

This spring water is clear and cold. *Kono shi-mizu wa sumikitte tsumetai.*

It was a Japanese and not a Chinese scholar that I wanted to engage. *Watakushi no tanomitai no wa Kangaku no sensei de wa naku Wagaku no sensei deshita.*

It was one bu that I paid and not two. *Watakushi no haratta no wa ni bu de wa nai ichi bu datta.*

An honest and intelligent servant is a treasure in the house. *Shōjiki de rikō na kerai wa ie no takara da.*

This room seems warm and damp. *Kono heya wa atataka de shimette iru yō desu.*

Mr. Maeda lives in Kobiki Chō and Mr. Tomita in Hongō. *Maeda san wa Kobiki Chō ni sunde iru shi Tomita san wa Hongō ni iru.*

Matsu went to post the letters and Koma went to market. *Matsu wa tegami wo dashi ni itta shi Koma wa kaimono ni ikimashita.*

One (of two dogs) died and the other ran away. *Ip piki wa shinu shi mō ip piki wa nigete shimatta.*

3.

Were n't you talking and laughing? *Shabettari warattari shite ita de wa arimasenu ka?*

Some girls are always whispering and giggling. *Itsu de mo mimi-kosuri wo shitari kutsukutsu warattari shite iru onna no kodomo mo gazaimasu.*

4.

I told Mr. Maeda what you said, and he said it is not so. *Kono aida osshatta no wo Maeda san ni iimashita ga sō de nai to mōshimashita.*

This roof was mended barely a month ago, and it has begun to leak again. *Kono yane wa wazuka hito tsuki mae ni naoshita no da ga mata mori dashita.*

Koma did not put on enough coal and the fire went out. *Koma ga sekitan wo jubun ni kubenakatta kara hi ga kieta.*

The cock crowed and all the hens began to cackle. *On dori ga toki wo tsukuttara men dori ga mina naki dashita.*

Tell Kisaburō so and he will do it for you. *Kisaburō ni sō osshareba, shite agemashō.*

Put them in the sun and they'll dry directly. *Hinata ye hosu to jiki ni hiru.*

Every body else gets tickets, and why don't you? *Hito wa dare de mo kitte wo morau no ni, omae wa dō shite morawanai ka?*

5.

Maruya keeps books, paper, slates, et cetera. *Maruya ni wa hon ya kami ya sekiban nado ga aru.*

At this season, the river is full of ships loaded with rice, sake, lumber, et cetera. *Kono setsu wa kome ya sake ya zaimoku nado wo tsunda fune de kawa ga ip pai da.*

Sec. 2.—Both. . . . And.

Mo . . . mo.

There seem to be plenty of both roses and camellias in your garden. *O niwa ni wa bara mo tsubaki mo takusan aru yō desu.*

Some animals can live both on land and in water. *Dōbutsu ni yotte wa oka ni mo mizu ni mo sumu koto ga dekiru.*

It has both rained and snowed today. *Kyō wa ame mo furi yuki mo futta.*

He was great both in war and in peace. *Ikusa no toki ni mo odayaka na toki ni mo erai hito de atta.*

Many things are both useful and ornamental. *Yaku ni mo tachi kazari ni mo naru mono ga ōku aru.*

Sec. 3.—Too, Also.

1. In addition—*mo.*

2. Likewise—*mo yahari* or *yappari; yahari* is sometimes understood.

1.

Bring a spoon along too.	*Saji mo issho ni motte o ide.*
I'll take the children too.	*Kodomo mo tsurete mairimashō.*

2.

Are you sick too?	*Anata mo yahari go byōki desu ka?*
Does your right eye pain you also?	*Migi no me mo yahari itamimasu ka?*
I have a cold too.	*Watakushi mo yahari kazake de gozaimasu.*
They have a custom just like that in Japan too.	*Nihon ni mo yahari sore to onaji yō na fūzoku ga arimasu.*
Even that is a little too big too.	*Sore de mo yahari sukoshi ōki sugiru.*
I question about this one's being gold too (the other one I think is gold).	*Kore de mo yahari kin ka shirenai.*
Did you forget to speak about that too?	*Yappari sore wo iu no mo wasureta no ka?*

Sec. 4.—But.

Ga, keredomo.

You may go but come home early.	*Dete mo yoi ga hayaku kaette o ide.*
It looks like rain but it may clear.	*Ame ga furi sō da ga hareru ka mo shiremasenu.*
I tried to get him to write for me, but he would n't do it.	*Ano hito ni kaite morawō to omotte tanonda ga kotowarimashita.*

Sec. 5.—Though, Although, Still.

1. Although—*keredomo*, (stronger) even though—participle and *mo*.

2. Even so, and yet—*sore de mo, da ga, yahari.*

1.

He will probably get well now, though he is still very sick.	*Mada yohodo warui keredomo tabun naorimashō.*
I suppose we shall have to take it, although it does n't suit.	*Ki ni iranai keredomo, shikata ga arimasumai.*
He won't give a cent though he is a rich man.	*Kanemochi de mo ichi mon mo yaranai.*
He won't give up smoking though it is injuring him.	*Karada no gai ni natte mo tabako wo yamenai.*
He is getting pretty old, still he is strong yet.	*Yohodo toshiyori ni natte mo, mada tassha da.*

2.

Still, you had better apologize.	*Sore de mo wabi wo nasaru ga yokarō.*
Still, you will have to take at least a hundred pounds of baggage.	*Da ga sukunakute mo hyakkin gurai o nimotsu wo motte ikanakeria (ikanakereba) naranai.*
Still, it will cost a thousand dollars.	*Yahari sen yen gurai wa kakaru darō.*
Still, you had better stick to it.	*Yahari yamezu ni yaru ga ii.*
Still, she can not possibly be in for a long time yet.	*Yappari nagai aida kakaranakutcha tsuku wake ni ikimasenu.*

Sec. 6.—Either, Or, Whether.

1. One or the other—*ka*. In questions connected by 'or' in which the members are in contrast, and also in sentences containing 'whether' followed by 'or,' a verb understood in English must be repeated: to put it differently, in such cases the Japanese ask two complete questions. It should be stated here that questions in Japanese are followed by *ka*; after such interrogative words as *naze*, *dare*, et cetera however *ka* is often omitted.

2. Either one or the other no matter which; whichever

is preferred; both alike possible, permissible or matters of indifference; in either case—*mo . . . mo.*

3. Either with a negative and equivalent to any more or better than something or some one else—*yahari.* When the subject or the object is expressed, *yahari* is commonly accompanied by *mo.*

I.

This must be the third or the fourth.	*Kyō wa mikka ka yokka darō.*
Is Miss Hana or Miss Take at home?	*O Hana san ka o Take san wa o uchi desu ka?*
Is this red or black?	*Kore wa akai ka kuroi ka?*
Is this the fifth, or the sixth (which)?	*Kyō wa itsuka desu ka, muika desu ka?*
Were you speaking to him, or about him?	*Ano hito ni osshatta no desu ka, ano hito no koto wo osshatta no desu ka?*
Will you need a jinriki, or not?	*Jinriki ga o iriyō desu ka, o iriyō de gozaimasenu ka?*
Please ask whether the bath is ready.	*Yu no shitaku ga yoi ka kiite kudasai.*
Do you know whether it is raining at Odawara?	*Odawara wa ame ga futte iru ka shitte o ide ka?*
I don't know whether it is silk or crape.	*Kinu desu ka chirimen desu ka zonji-masenu.*
I don't know whether it will rain or not.	*Ame ga furu ka furanai ka wakari-masenu.*
Do you know whether the steamer goes to-day, or to-morrow?	*Jōkisen wa kyō deru ka, ashita deru ka go zonji desu ka?*

2.

You can either take a kago or walk.	*Kago ni noru koto mo aruku koto mo dekimasu.*
Tell him he may come either to-morrow or the day after.	*Ashita kite mo asatte kite mo ii to sō ie.*

I told the carpenter he might make them either round or square.	*Maruku shite mo shikaku ni shite mo ii to daiku ni iimashita.*
I don't care whether it rains or not.	*Ame ga futte mo furanakute mo kamawanai.*
It does n't make a bit of difference whether he stays or not.	*Tomatte mo tomaranai de mo dō de mo yoi.*
It does n't make any difference whether it is bamboo or not.	*Take de (atte) mo take de nakute mo dō de mo yoi.*
Does it make any difference whether it is cut or torn?	*Tatte mo saite mo yō gozaimasu ka?*
Is it all the same whether it is round or square?	*Marukute mo shikaku de mo onaji koto desu ka?*
Please buy it whether it costs one dollar or ten?	*Ichi en de mo jū en de mo ii kara, dōzo katte kudasai.*
He will probably die, whether he takes it or not.	*Sore wo nonde mo nomanakute mo muzukashikarō.*
I'll send him whether he likes it or not.	*Iya de mo ō de mo yarimasu.*

3.

That won't do either.	*Yappari ikenai.*
See there, I don't believe you can do it either.	*Sore goran nasai, yahari dekimasumai.*
You must n't leave your light burning either.	*Yappari akari wo tsukete oitcha ikenai.*
You can't go either.	*Yahari omae mo ikarenai.*
That pattern does not suit me either.	*Sono moyō mo yahari ki ni irimasenu.*
He did n't say a word about that either.	*Yappari sono koto mo nan to mo iwanakatta.*
They do not say that either.	*Yappari sore mo iimasenu.*

In this sentence *sore* takes the place of *sō* (comp. V. sec. 1), because the reference is to a particular expression and not to the general contents of a statement.

SEC. 7.—NEITHER . . . NOR.

Mo . . . mo with the negative. When the subject is asserted to be neither one of two substantives, *mo* is preceded by *de*, *de nai* and not *nai* being used in predicating nouns (comp. II. IV.), as 'this is not a dog'—*kore wa inu de nai*; accordingly, 'this is neither a dog nor a cat'—*kore wa inu de mo (nai) neko de mo nai*; on the other hand, 'this is not cheap' being *kore wa yasuku nai*, 'this is neither cheap nor good' will be *kore wa yasuku mo (nai) yoku mo nai*.

It has (or there are) neither mats nor shōjis.	*Tatami mo shōji mo nai.*
There were neither fleas nor musquitoes.	*Nomi mo ka mo oranakatta.*
A wise man desires neither poverty nor riches.	*Chisha wa mazushiki mo tomi mo nozomimasenu.*
She is neither young nor beautiful.	*Ano onna wa wakaku mo utsukushiku mo nai.*
It has neither rained nor snowed for a month.	*Hito tsuki no aida ame mo furazu yuki mo furanai.*
This morning you neither swept nor dusted the room.	*Kesa kono heya wo haki mo sezu hataki mo shinakatta.*
Hereafter I'll neither borrow nor lend.	*Mō kore kara kari mo shinai shi kashi mo shinai.*
He can neither read nor write.	*Yomu koto mo kaku koto mo dekimasenu.*
He is neither a wise man nor a scholar.	*Chisha de mo gakusha de mo nai.*
It is neither a flea nor a musquito.	*Nomi de mo ka de mo gozaimasenu.*
He is neither very old nor very young.	*Amari toshiyori de mo wakaku mo gozaimasenu.*

Sec. 8.—If, Unless.

1. Followed by:—

(*a*) The present, future or present perfect negative (is, does, be, will, shall, has not (comp. II. v. sec. 3.)—conditional present, or indicative present and *nara*. *Nara* often follows a substantive directly, *de aru* being understood.

(*b*) The past (was, did, have, had, should, would, were, could, might)—conditional past, or indicative past and *nara*.

2. When 'if' introduces a future effect or consequence (sometimes expressed in English by 'and'), it is frequently rendered by the indicative present and *to*.

3. Mere supposition, 'in case,' 'supposing that,' may be rendered by *toki wa* (often preceded by *moshi*).

4. Even if—participle and *mo*.

Unless is rendered in the same way as 'if not.'

1. (*a*).

If it is on the Tōri we can find it directly.	*Tōri ni areba jiki ni shireru darō.*
You must n't go out if it is raining.	*Ame ga futte ireba dete wa ikimasenu.*
I think he'll go if he is not otherwise engaged.	*Hoka ni yōji ga nakereba iku darō.*
I suppose he'll stop at Kōbe unless he is in a hurry.	*Isoganakeria Kōbe ye yorimashō.*
You need not pay for it if it does not suit.	*O ki ni iranakereba dai wa yō gozaimasu.*
You had better not buy them unless they are cheap and good.	*Yasukute yokunakeria kawanai hō ga ii.*
You must keep quiet if you come in here.	*Koko ye kuru nara shizuka ni shinakereba naranai yo.*

If you will lend me your knife I will make you a kite. *Kogatana wo kasu nara tako wo koshiracte yarō.*

Shall I call him if he has not got up yet? *Mada o oki nasaranai nara, okoshimasumai ka?*

If you have not put it in your room, where have you put it? *Heya ni okanai nara doko ye okimashita?*

They probably got along without difficulty, if the bridges have not been carried away. *Hashi ga ochinai nara, zōsa mo naku ikaretarō.*

What shall I do if he is out? *Rusu nara, dō shiyō?*

If it is past twelve, we must start immediately. *Jū ni ji sugi nara, sugu ni dekakenakucha narimasenu.*

Don't interrupt him if he seems busy. *Isogashi sō nara, jama wo suruna.*

I. (*b*).

I wonder how they got along, if the bridges were washed away. *Hashi ga ochitara, dō shite ittarō?*

If you saw the letter on the table, why did n't you post it? *Dai no ue ni tegami ga aru no wo mitara, naze dashimasenu deshita ka?*

If he left Kōbe the day before yesterday, he ought to be here to-day. *Ototoi Kōbe wo detara, kyō koko ye tsuku hazu da.*

If he left Nagasaki on the 20th, he must have arrived on the 22nd or 23rd. *Hatsuka ni Nagasaki wo detara, ni jū ni nichi ka san nichi ni tsuita hazu da.*

If the ship did not arrive yesterday, I can't go. *Kinō fune ga tsukanakattara, mairaremasenu.*

If he has paid the money, as a matter of course you give him a receipt. *Dai wo harattara, uketori wo yaru no wa atarimae da.*

Unless you put it out, the light must be burning still. *O keshi nasaranakatta nara, mada akari ga tsuite imashō.*

Never mind, if you have sealed up your letter. *Tegami wo fūjite o shimai nas'tta nara yoroshiū gazaimasu.*

You will never find it, if you have dropped it in the street. *Tōri ye o otoshi nas'tta nara, dō shite mo arimasumai.*

What shall I do if he should be out? *Rusu dattara, dō shiyō?*

Could we see the fireworks if we went up to the third story? *Sangai ye nobottara, hanabi ga micmashō ka?*

If I were you, I would n't do it. *Watakushi nara, sō wa itashimasenu.*

2.

You'll break it if you don't take care.	*Ki wo tsukenai to kowaremasu yo*
You'll be late if you don't hurry.	*Isoganai to osoku narimasu.*
You can't stay here if you cry.	*Naku to koko ni irarenai yo.*
If you let him have it he'll spoil it.	*Sore wo motaseru to dainashi ni shimasu yo.*
You'll get wet if you don't take an umbrella.	*Kōmori-gasa wo motte o ide nasaranu to nuremasu.*

3.

In case he won't sell it for five dollars, give him six.	*Go en ni uranai toki wa roku en o yari.*
What shall I do supposing my passport has not come?	*Menjō ga kite inai toki wa dō itashimashō?*
If there is none on the Tōri, what then?	*Tōri ni nai toki wa dō shiyō?*
In case there should be war with China, how do you suppose it would turn out.	*Shina to ikusa ga hajimatta toki wa dō narimashō ka?*

4.

Probably he would not have been saved, even if he had known how to swim.	*Oyogi yō wo shitte ite mo tasukaranakattarō.*
He won't understand even if you explain it.	*Toki-akashite kikasete mo wakaranai.*
I was going to come even if you had not telegraphed.	*Denshin wo o kake nasaranai de mo kuru tokoro de atta.*
I don't think he will come even if he said he would.	*Kuru to itte mo ki wa shimai.*

SEC. 9.—BECAUSE.

Kara, yue ni.

I prefer Hakone because it is cool.	*Suzushii kara Hakone no hō ga ii.*
He went because he had to.	*Ikaneba naranu wake ga atta kara itta no da.*

SEC. 10.—THEN.

In that case—*sonnara, sayō nara, sore de wa.*

Then I don't think you will find one in Tōkyō.	*Sonnara Tōkyō de wa arimasumai.*
Then he may get well.	*Sonnara naoru ka mo shiremasenu.*
Then you must give up smoking.	*Sore de wa tabako o yoshi nasara nakereba narimasenu.*
Then you had better put in less water.	*Sore de wa motto mizu wo hirasu ga ii.*

SEC. 11.—THAT.

1. Introducing a statement—*to.*
2. So that, in order that—*yō ni.*

1.

I told Miki (that) she might read it.	*O Miki san ni sore wo yonde mo ii to iimashita.*
Did n't the doctor say (that) you had better go to Atami?	*Isha wa Atami ye o ide nasaru ga ii to iimasenu deshita ka?*
I learned from Mr. Uchida that Kōeki Mondō was written by one of the officials.	*Kōeki Mondō wa aru gakunin no kaita hon da to Uchida san kara kikimashita.*

2.

Lift up the cover so that I can see out.	*Soto ga mieru yō ni tōyu wo agete.*
Please open the door so that the air will come in.	*Kaze ga hairu yō ni to wo akete kudasai.*
You had better roll up your sleeves so that they won't get wet	*Nurenai yō ni sode wo makuru ga ii.*
Please tighten the net so that the musquitoes will not get in.	*Ka ga hairanai yō ni kaya wo shikkari shite oki nasai.*
Take care (that) you don't slip,	*Suberanai yō ni ki wo o tsuke.*

Sec. 12.—Than.

1. With the comparative degree—comp. VI. II. sec. 1.
2. Rather than—*yori isso.*
3. More than (of quantity or number):—
   (*a*) In affirmative sentences—(generally) *amari* or *no yo. De wa kikanai,* which is more emphatic, may also be used of number, but only in affirming the existence of excess.
   (*b*) In negative sentences—(generally) *yori yokei ni.*

1.

A locomotive is a good deal faster than a steamer.	*Jōkisha wa jōkisen yori yohodo hayai.*
He can not stay longer than two or three days.	*Ni san nichi yori nagaku wa tomarenai.*
Kei is only about three months older than Sei.	*O Kei san wa o Sei san yori mi tsuki bakari shika toshi ga ue de nai.*

2.

I should rather walk than ride.	*Noru yori isso arukimashō.*
I should rather write to him than tell him.	*Atte hanasu yori isso tegami wo yarimashō.*
I should rather live in Tōkyō than Yokohama.	*Yokohama yori isso Tōkyō ni oru hō ga yoi.*
Would you rather study French than English?	*Eigo yori isso Futsugo wo keiko nasaimasu ka?*
Would you rather lose your child than go for a doctor?	*Isha wo yobi ni iku yori mo isso kodomo wo korosu ka?*
I believe that fellow would rather starve than work.	*Ano yatsu wa hataraku yori mo isso hiboshi ni naru ki darō.*

3. (*a*).

I shall want more than ten pounds.	*Jik kin amari iriyō da.*
It will cost more than five dollars.	*Go en amari kakarimasu.*

I have waited more than an hour for you. *Ichi ji kan no yo o machi mōshmashita.*

We have more than an hour yet. *Mada ichi ji kan no yo aida ga aru.*

You must put in more than a handful. *Hito tsukami no yo irenakute wa ikenai.*

There were more than a hundred men there. *Asoko ni otta hito wa hyaku nin de wa kikanai (hyaku nin no yo otta).*

That book has more than a hundred pages. *Ano hon wa hyaku mai de wa kikanai (no yo aru).*

It is more than ten ri to Odawara. *Odawara made jū ri de wa kikanai (no yo aru).*

3. (*b*).

I shall not want more than ten pounds. *Jik kin yori yokei ni wa irimasenu.*

It ought not to cost more than two or three dollars. *Ni san en yori yokei ni wa kakaranai hazu da.*

You must not put in more than a handful. *Hito tsukami yori yokei ni irete wa ikenai.*

There are not more than ten ships in the harbor at present. *Ima minato ni fune ga jis sō yori yokei ni wa nai.*

It is not more than a picul. *Hiyak kin yori yokei de wa nai.*

That is a great deal more than is necessary. *Sore wa taihen yokei da.*

CHAPTER XI.—SELECTIONS.

THE CHIEF END OF MAN.

Aru tokoro ni erai ahō na Chōkichi wo okimashita. Yo ni ahō mo ōi mono naredo, kore wa yoppodo nen no itta ahō de: mono-wasure suru koto no daimeijin.

In a certain place they had an extraordinary dunce of a Chōkichi. Among other kinds of people there are in the world many dunces: but this one was an accomplished dunce. He was a perfect expert at forgetting things.

Aru toki uchi no kamisan ga, Kore! Chōkichi yo! kyō wa go Senzo Sama no go meinichi yue, ottsuke o Tera Sama ga o ide ja hodo ni, go naibutsu ye go ryōgu sonaete okanya naranu. Sochi wa isoide Nihon Bashi ye itte ninjin to gobō to yama no imo to shiitake to renkon to—kono itsu shina wo kōte kite kure to. Hyaku mon sen wo itsutsu watashimashitareba, Chōkichi wa Ai! to ii nagara, shiri-neji-karage migi no go hyaku mon wo te ni motte uchi wo kakedashi: Nihon Bashi wo sashite tottoto hashiru tokoro, mukō kara kinjo no Chōmatsu ga yuki-ōte: Kore! Chōkichi! Anata wa erai hashiru ga; nani wo

One day his mistress said to him, See here Chōkichi! This is the anniversary of the death of the founder of our family, and his Reverence will be here before long: so we must have the offerings set before the *naibutsu*. You hurry to Nihon Bashi and buy some carrots, dock, wild potatoes, mushrooms, and lotus root —these five things. Saying this she gave him five tempos: and Chōkichi, with an exclamation of assent, tucked up his skirt behind and started off from the house with the tempos in his hand. As he was hurrying along towards Nihon Bashi on a dog-trot, there met him his neighbour Chōmatsu coming from the opposite direction. Holloa! Chōkichi said he. You are in an extraordinary hurry: what are you

shi ni? doko ye yuku ka? to iutareba: Nihon Bashi ye kaimono ni to iute hashiru. Sore wa nani wo kai ni yuku ka? to toeba: Nani wo kai ni ka? Ore wa shiranu, to iu ge na. Daiji na shujin no yōji wa wasurete tada ōji wo hashiru bakari to wa—nanto ahō na koto ja nai ka!

after? And where are you going? To Nihon Bashi to buy some things, said he, and hurried on. Well, what are you going to buy? he asked. What am I going to buy? *I* don't know, said he. So the story goes. This forgetting the important business that his mistress sent him on and only racing the street—what a piece of folly!

Shikashi kono Chōkichi ga metta ni warawaremasenu. Kono o sekedomo ni wa gozaimasumai ga; tōi inaka nado ni wa kono Chōkichi to onaji koto de kanjin na kyū-yō wo wasurete oru hito ga ōi mono ja: sono kuse yoso no koto wa yō shitte oru. Mā, kokoromi ni dare ni na to tōte gorōjimase.

However this Chōkichi is not to be easily laughed at. It may not be true of this audience, but away back in the country there are many people who forget the essential urgent business, just like this Chōkichi. And yet so far as *other* matters are concerned they know all about them. For an experiment, ask any body.

Moshi! Hachibei San! Subete kono sekai ye umarete kuru mono wa mina Ten no iitsuke wo ukete umarete kuru to iu koto ja ga. Mazu: ano ushi uma wa kono yo ye nani wo shi ni umareta mono de gozaru ka? to tou to, Hachibei ga Sori ya shireta koto: omo-ni wo ōte hito no chikara wo tasuke ni umareta mono ja to iu. Niwatori wa nani wo shi ni umareta mono ka? to tou to, Sori ya toki wo tsuge ni umareta no ja to iu. Inu wa nani wo shi ni umareta no ka? Sori ya kado wo mamori ni. Neko wa nani wo shi ni? Sori ya nezumi wo tori ni. Ume no ki wa nani wo shi ni?

Holloa Hachibei! It is said that every thing born into this world is born with a commission from Heaven. For example: The cow and the horse—what were they born into the world for? If you ask him that, Hachibei will say, That is something that any body can tell: they were born to carry heavy loads and to save people labour. The cock—what was he born for? If you ask him that, he will say, He was born to tell the hours. The dog—what was he born for? He is to keep the gate. The cat—what is she for? She is to catch rats. The plum tree—what is that for?

Sori ya ume wo narashi ni. Kaki no ki wa nani wo shi ni? Sori ya kaki wo narashi ni. Sate mata: kono chawan wa? Sori ya yu cha wo kumi ni. Kono ōgi wa? Sori ya kaze wo dashi ni. Kono kendai wa? Sori ya shomotsu wo nose ni, to iute. (Nani wo tōte mo, yoso no koto wa, yō shitte oru ga). Sonnara Hachibei San, omae wa kono yo ye nani wo shi ni umareta ka? to tou to, sono toki wa Hachibei no atama wo kaite, Sareba! nani wo shi ni umareta mono ka? Ore wa shiranu: ōkata meshi kūte fusoku ii ni kita no de arō to iu kurai ja. Hito bakari kono yo ye urotae pi kita yō ni omōte oru wa yappari kono Chōkichi nakama ja.

That is to bear plums. The persimmon tree—what is that for? That is to bear persimmons. Once more: this tea cup? That is to pour hot water and tea in. This fan? That is to make a breeze. This book-rest? That is to hold books. (Ask what you please, so far as *other* matters are concerned he knows all about them). Well then, Hachibei, you yourself—what were *you* born into the world for? If you ask him *that,* then even Hachibei will scratch his head and say about this: Well! what was I born for? *I* don't know: most likely I came to eat rice and find fault. To think that man alone has come into this world to wander purposeless—that also is to belong to Chōkichi's company.

Fubokushu ni Kyosuke no uta ni:

Waka zakari
Ya yo izu kata ye
Yuki ni,
Shiranu okina ni
Mi wo ba yuzurite?

In a poem by Kyosuke in Fubokushu:

O Bloom of Youth!
Whither
Hast thou gone,
Leaving in thy stead
An unknown old man?

to gozarimasu ga.

Naruhodo hito bakari ga kono yo ye meshi kūte toshitori ni kita mono ja nai. Hito wa bammotsu no rei to iute: bammotsu no uchi no o kashira. Inu ya neko to wa chigaimasu kara, ukauka shite wa narimasenu.

Precisely so! It is *man alone* that has *not* come into this world to eat rice and grow old. Man is called the lord of the universe: of all things he is chief. He is not like the dog or the cat: and it is not for him to wander aimlessly.

Sate: kano Chōkichi ga Nihon Bashi made itta ga kanjin no kaimono wa wasureta yue, go hyaku mon wo te ni

Well, to go on with the story. Our Chōkichi went as far as Nihon Bashi, but the necessary purchases

mochi nagara sokora-atari wo urouro-urouro suru uchi, futo mochiya no mise no mochi wo mi-tsukete, mazu sore wo tō bakari mo kōte kūta. Sore kara achira ye urouro kochira ye urouro shite, amazake nondari jōkan mise ye tattari shite, go hyaku mon wa mina kaigui ni tsukai shimai: sono ue ni, mada fusoku ja. Okamisan no zeni no kure yō ga sukunai kara, unagi no kabayaki ya kamo-namban ga kuwarenu to tsubuyaki nagara, uchi ye kaette kimashita tokoro—uchi ni wa teishu mo kamisan mo machi-kanete hi no yō ni natte oru tokoro yue, Kore! Chōkichi! sochi wa mā nani wo shi otta no ja? Ii-tsuketa mono wo kōte kita ka? to toeba, Chōkichi wa kyorori to shite, Iya! nani mo kōte wa kimasenu, to iu. Soko de teishu wa hara wo tatete, watashita zeni wa dō shita ka? to ieba, Sore wa! mina kaigui ni tsukaimashita ga, are de wa nakanaka tarimasenu to iu yue, teishu mo kamisan mo akire-hatete, Sore wa! mā! nani wo negoto wo ii oru no ja? go hyaku mon no zeni wa—na? Sono yō na kaigui seyo to, watashi wa senu zo yo! Ninjin gobō nado no itsu shina wo kawaseru tame ni watashita no ja. he quite forgot. And so, as he was loitering about the neighbourhood with the tempos in his hand, he accidentally spied some mochi in a mochi shop. And first he bought and eat about a dozen pieces of that. Then he loitered here and he loitered there: he drank some amazake and he stopped at a sake shop. And he spent every one of the five tempos in buying things in the street and eating them there. And besides this he went home grumbling to himself. It was n't enough: mistress did n't give me coppers enough: and so I can't get any fried eels or Kamo-namban. When he got there—in the *house* the master and the mistress were waiting impatiently, as hot as fire. And so they said to him. Look here Chōkichi! What have you been doing? Have you brought what I told you? When they said this, Chōkichi answered in a dazed sort of a way, No: I have n't *brought* any thing at all. Thereupon his master said to him angrily, What have you done with the coppers that were given to you? Oh the coppers! said he, I spent them all for things to eat in the street: and they were n't nearly enough. Both the master and the mistress were completely dumbfounded. Why! what are you dreaming about? The five tempos—do you understand? I did n't give them to you and tell you to spend them in any such way as that. I gave

Sore ni, sono kanyō na mono wa kawazu ni onoga kaigui ni mina tsukatte, sono ue mada zeni ga taranu to wa, Sori ya! dōshita ō-dawake ka? to tatami wo tataite shikarimashitareba (ahō to iu mono wa shikata ga nai), kano Chōkichi wa akireta kao shite, Fū! ninjin ya gobō ga iriyō ni gozarimasu ka? Sonnara, tattaima Nihon Bashi made iute kimashita ni, ano toki ga chōdo yoi tsuide de gozarimashita, to iimashita ga.

them to you to have you buy the five things—the carrots the dock and the rest. And yet instead of buying what we need, you spent them all on your things to eat in the street: and on top of that you tell us that you had n't coppers enough. Well! you must be a perfect idiot! And they beat the mats and scolded away. (Dunces are perfectly hopeless). Why! said Chōkichi, with a look of utter surprise. Do you want some *carrots* and some *dock*? If that is what you want, I've just been to Nihon Bashi. Why did n't you tell me? That would have been just the very time to get them.

Nanto! mā nen no itta ahō mo aru mono ja: na? Nambo hiroi sekai de mo sono yō na mono wo kata-toki mo yashinōte oku mono wa arumai kara, tsui nigiri-kobushi no futatsu mitsu mo atama ni itadaite hōri-dasareru hoka shiyō wa nai. Shikashi donata mo kono yō na hanashi wo kiite tada gachi-gachi to warau bakari de wa tsumaranu. Kore wa kari no tatoe-banashi ja zo! 'Fuken wo mite wa uchi ni mizukara kaerimiru' to, kounichi omae gata mo mata kaku iu watakushi mo yahari kono Chōkichi ga nakama ja nai ka? to yokuyoku mi ni tachi kaete mineba naranu koto de gozarimasu.

Well! well! He *was* an accomplished dunce! And in the wide world one would hardly find any one who would keep such a fellow for five minutes even. So in the end there was no help for him but to be packed off with two or three cuffs across his head. However it is quite useless for any of you to hear a story of this kind and merely roar over it. This is simply a parable. And with the words (of Confucius) on our lips, 'If I see folly I look within myself,' to-day both you and I also who thus speak to you should consider well whether we too do not belong to this company of Chōkichi.

Mazu: go tagai ni Tentō Sama to iu go Shujin Sama kara kono yo tai to iu kekkō na karada wo umi-tsukete morai:

In the first place, we received at birth from our Master Heaven these admirable bodies which we call the five members. We were provided

go hyaku mon no zeni dokoro ka mada mada chōhō na go kan to iute, me ni wa mi, mimi ni wa kiki, hana ni wa kagi, kuchi ni ma ajiwai, mi ni wa oboeru no itsutsu no hataraki wo sonae: kokoro ni wa, go jō to iute—jin gi rei chi shin no itsutsu no dōri wo umare tsuita mo. Hikkyō wa go rin to iute—oya ni kōkō, shujin ni chūgi, fūfu naka-yoku, kyōdai mutsu mashiku, tanin no maji wari ni wa, aitagai ni shinjitsu wo motte maji-waru no—kono itsu shina no ninjin gobō ga kawashitai bakari ja. Sore ni, sono kanjin na Go Ten Go Kyō no kyū-yō wa wasure-katete, tada akete mo kurete mo, nani ga hoshii—ka ga hoshii—are ga sumanu no—kore ga taranu no—to iu kaigui bakari ni, tsuki hi wo tsuiyasu wa: Nanto! Chōkichi de wa arumai ka? Sono yō ni urotae ni umarete kita mono ja nai zo e!

with what we call the five senses, *far* more precious than the five tempos—the five functions of seeing with the eye, hearing with the ear, smelling with the nose, tasting with the mouth, and feeling with the skin. In our hearts, likewise we received at birth what we call the five virtues—the five principles of *jin, gi, rei, chi, shin.* And the real meaning is simply this: Heaven desires to have us buy what we call the five relations—the carrots and the dock which are these five things: obedience to parents, loyalty to masters, concord between husband and wife, harmony among brothers, and in our intercourse with others an intercourse of mutual fidelity. And yet quite forgetting the essential urgent business of the Five Rules or Doctrines, day and night we spend our time in nothing but this buying and eating things in the street with its, 'I want this—I want that—that will not do—or there is not enough of this.' Why! is not this Chōkichi? It was not to wander about thus purposeless that we were born!

NOTES.

Oku: to keep in one's service. *Ahō mo:* dunces also, i. e. as well as other kinds of people. *Nen no itta:* elaborate, accomplished. *Dai-meijin:* here, an expert.

O Tera sama: the temple for the priest: compare *o hachi* the bowl for the rice, in the selection entitled Mint Anise

and Cummin. *Hodo ni :* here, and not infrequently, used in the sense of 'because.' *Naibutsu :* household idols including both images of Buddha and other gods, and also the names of ancestors carved on wooden tablets called *ihai*. *Ryōgu :* more literally, sacred articles. *Okanya : okaneba*. *Sochi wa : wa* suggests a contrast: *Chōkichi* was to go for the offerings; *others* were to attend to other things. *Itsu shina :* see page 170. *Kōte kite kure to (itte). Hyaku mon sen :* a tempō coin, a tempō. *Watashimashitareba :* when she gave him: the conditional is frequently best rendered by the indicative followed by 'and.' *Ii nagara :* as he said, with an exclamation of. *Migi no :* the right: compare the English expression 'the above:' here and often best rendered 'the.' *Tokoro :* as. *Sore wa :* literally, as to that: constantly used as introductory to a statement referring to something said or done; and best rendered by some such expression as 'well,' or sometimes by the exclamatory 'why!' *Are wa : wa* implies the contrast, *others* may but *I* do not. *Ge na : sō da :* so the story goes. *To (iu koto):* here and often rendered 'this.' *Sekidomo ni wa..... .....tōi inaka nado ni wa : wa* emphasizes the contrast; in *one*, one thing; in the *other*, another. *Yoso no koto wa : wa* rather than *wo* brings out the contrast: *other* matters they know all about, *their own duties* they know nothing about. *Dare ni na to : dare ni de mo.*

To iu koto ja : it is said that. *Sori ya :* frequently in these selections for *sore wa*. *Chawan :* the preacher now points to several things lying about him. *Sono toki wa : wa* suggests a contrast: *before* this time *Hachibei* had answered promptly, *now* he hesitates. *Hachibei mo:* even *Hachibei* who was so glib about every thing else. *Sareba :*

well. *Kurai* expresses the idea that is *about* what he would say.

Fubokushu : a collection of poems of which *Kyosuke* is one of the writers. The poem is what is called an *uta*. The *uta* consists of five verses composed respectively of 5-7-5-7-7 syllables ; what is called a *ku* consists of three verses composed respectively of 5-7-5 syllables. Both *uta* and *ku* appear from time to time in these selections : their style is of course quite different from that of the colloquial, and no grammatical explanation of them is attempted. The *uta* here quoted is a lamentation over wasted opportunities. *To :* the sign of quotation. *Hito bakari ga : ga* rather than *wa* singles out man as *precisely* the being that has *not* et cetera. *Neko to wa : wa* expresses contrast : whatever *else* man may resemble, he is quite different from the *animals*.

Kaimono wa : wa rather than *wo* emphasizes the fact that it was the forgetting of the great *object of his errand* that led him into error. *Mochi nagara :* literally, while holding. *Mazu:* here as often meaning 'first :' frequently it means 'for example.' *To :* the Japanese use ten indefinitely, as we use the word dozen. *Bakari :* here and often means 'about' rather than 'only.' *Mo :* here equivalent to 'or so.' *Jokan :* real *sake*, not *amazake*. *Go hyaku mon wa :* had *wo* been employed rather than *wa* the meaning would be simply that he spent five tempos : *wa* brings out the idea that the tempos he spent were the ones so often referred to ; not simply *five* tempos, but *the five* tempos. *Kaigui :* buying a thing in the street and eating it there. *Mada fuṣoku ja :* not, I have not had enough to eat ; but the amount of money was too small. *Kamo-namban ga ;* a preparation

of duck buckwheat and onions, and the greatest delicacy to be had at the *sobaya : ga* rather than *wa* expresses the idea that the things mentioned were precisely *the* things that he would have liked to eat. *Tokoro :* when. *Uchi ni wa : wa* brings out the contrast : *Chōkichi* had been cool enough, at *home* things were quite different. *Shi otta :* in Tōkyō, *shite otta. Chōkichi wa.....teishu wa : wa* emphasizes the contrast : one *cool* and the other *furious ;* one said *this*, and the other said *that. Kōte wa kimasenu : wa* emphasizes *kōte*, bringing out clearly the idea that he had returned without any *purchases. Na : ne. Seyo to (itte) :* literally, I did not give them saying spend them. *Watashi wa senu :* a stronger form of denial than the simple negative. *Sore ni :* here and not infrequently with the adversative force of 'and yet.' *To wa: to iu koto wa. To.....shikarimashitareba :* like *to iu, to kiku, to omou. Tatami wo tataite :* very likely with their pipes. *Ahō.....nai :* parenthetical remark of the preacher. *Chōkichi wa : wa* still contrasts *Chōkichi's* coolness with the irritation of the *others. Gobō ga :* had Chōkichi wished simply to know whether his master desired some dock or not, he would have used *wa* instead of *ga*. What he really wished to know was whether it was because he had no dock that he was excited. Do you want some *dock?* is *that* the reason why you are excited? And therefore he says *ga*. This principle is of frequent application, and in many instances explains the presence of *ga* rather than *wa* in interrogative sentences. See page 278. *Ni gozarimasu : de gozarimasu. Ano toki ga : ga* rather than *wa* singles out *that* as a particularly convenient time to make the purchases. This use of *ga* finds its equivalent in English in the insertion of such expressions as 'precisely

that,' 'just the very,' 'that of all others,' '*the*.' This is a principle of wide application: and is one among other cases in which the use of *ga* or *wa* determines the point of the sentence. *Yashinōte oku mono wa:* again *wa* suggests contrast: there are people who will stand a *great deal*, but there are very few who will *keep such a dunce*. *Futatsu mitsu no:* as often *no* imparts indefiniteness. *Shiyō wa:* contrast suggested by *wa:* whatever *else* may be tried, *that alone* is the way out of the difficulty. *Kari no;* mere. *Kaerimiru to (itte):* with the words et cetera; literally, saying if et cetera. *Chōkichi ga: Chōkichi no.*

Tentō Sama to iu: to iu simply unites *Tentō Sama* and *go Shujin* in apposition. *Dokoro ka mada mada:* an idiomatic expression equivalent to '*far* more than.' *Go kan to ite: to ite* rather than *to iu* is preferable before the *series* of expressions following. *Mo:* likewise. *Hikkyō.....bakari ja:* rendered 'the real meaning is simply this:' other renderings of *hikkyō* are, 'the sum and substance,' 'in fact,' 'in fine,' 'on the whole,' 'in the long run,' 'looking at it all around,' 'after all,' 'in the end,' 'taking it all,' 'the fact is that,' 'if we analyze the motives.' *Gobō ga: ga* rather than *wo* points out precisely what Heaven would have us buy. *Go Ten* and *Go Kyō*: terms applied to the five virtues *jin, gi, rei, chi, shin*. *Sumanu no: no* here means 'or.' *To iu kaigui: to iu* connects what precedes as an attributive of what follows: rendered, 'with its.'

THE MASAMUNE.

Aru kuni no totto inaka no furui hyakushō no ie ni, senzo kara mochitsutaeta shōmei shōshin no masamune no katana ga aru to iu koto wo saru dōguzuki no hito ga kikimashite. "Sore wa dōzo shomō shite misete moraitai mono" to omōte, harubaru sono ie wo tazunete mairi, teishu ni ōte shotaimen no aisatsu mo owari.

In an old farmhouse away back in the country in one of the provinces, handed down from their ancestors, was a real genuine masamune. This fact a certain curiosity hunter heard of. And thinking to himself, "Well, by a very respectful request I might get him to show it to me," he came a long way to visit the house, saw the master and went through with the courtesies et cetera customary on first meeting.

Sate: "Chikagoro oshitsuke-gamashii koto nagara uketamawari oyobimashita. Go tōke no go chōhō masamune no o katana go hisō no mono nagara, ainarimasu koto naraba, chotto haiken itashitaku zonji. Konnichi suisan itashimashita. Nanitozo o mise kudasareba taikei shigoku ni zonzubeshi," to teinei ni shomō itashitareba, teishu mo yorokobi: "Sore wa sore wa! o yasui koto" to, sassoku kura kara tori-dashite miserareru ni, mazu kiri no hako no futa wo akete naka wo mireba, naka ni wa kekkō na nishiki no fukuro ye irete orikami made ga soete aru wo, fukuro kara dashite mireba, shiraki no bōzaya ni irete oyoso isshaku ni san zun no

Well: "It was a very great intrusion on his part, but a rumor had reached his ears. The masamune, the treasure of his family, was not a thing to be seen by every body. But if it were possible he wished to be permitted to look at it for a moment. He had come to-day without an invitation. And if he would kindly condescend to let him see it, it would afford him the greatest pleasure." After this courteous request it afforded the host also great pleasure. "Why! it was no trouble at all," he said. And immediately he took (the sword) out of the godown and showed it to him. Thereupon first of all (the visitor) removed the cover of the *kiri* box and looked inside. And inside (he saw the sword) enclosed in a beautiful brocade bag with even the certificate of genuineness attached. He took it out of the bag and looked

mono ja. Sore wo totte mazu ue kara katana no soriguwai sumpō kakkō nado hito tōri miawasete: sate mi wo nukō to suru tokoro ga dō shite mo nukenu yue, "Kori ya dō shita koto de gozarimasu ka?" to teishu ni wataseba, teishu nukaranu kao shite, "Sore wa hisashiū tsukaimasenu yue: ōkata sabi-tsuita de gozarimashō" to ii nagara, sono mama totte hizagashira ye oshi-ate, chikara wo irete nukimashitareba, yōyō jari-jari to iute nukeru koto wa nukemashitaredo, makka na aka-iwashi ni natte saya ye kusari tsuite atta sō da.

Kyaku mo akire-hatete, "Taisetsu na o dōgu wo kori ya dō nasareta no de gozarimasu ka?" to toeba, teishu nukaranu kao de "Hei! kore wa senzo mochitsutaemashita masamune no meiken de yoku kireru dōgu ja to mōsu koto yue, watakushi ga omoimasu ni wa nani de mo kiru tame no dōgu nareba, tsukawazu ni oku wa mueki no koto to zonjite seidashite tsukaimashitareba, kono yō na mono ni narimashita" to iu yue, "Sori ya! nani ni o tsukai nasaremashita no de gozaru ka?" to toeba, "Sori ya! nani to iu koto wa gozaranu. Daikon kittari, nasubi wo kittari, uo wo ryōri shitari, at it. It was in a plain white scabbard and about a foot and two or three inches long. He took it up and first glanced down at the curve and the length and the proportions of the sword. And then he attempted to draw the blade, but to save himself he could not get it out. So he said, "How is this?" and handed it to the host. The host replied, with an innocent face, "That is because it has not been used for a long time: and probably it is rusted fast." And as he spoke he took it just as it was, braced (his left hand) against his (left) knee and tugged with all his might: and at last with a scraping sound he *did manage* to get it out. But it was a red dried sardine, and had been rusted fast to the scabbard So the story goes.

The visitor was utterly astounded too, and inquired "Why! what have you done to your precious weapon?" With an innocent face the host replied "Oh! This is a famous masamune blade, and a sharp instrument. So it seemed to me that it was a tool to cut anything with: and as I thought it would be a pity to keep it idle, I made full use of it. And this is the result." "Why! what did you use it for?" said (the visitor). "Well! for no one thing in particular. I used to cut daikons and egg-plant, and clean fish, and cut grass, and split bamboo, and shave down wood: and when I plastered

kusa wo kattari, take wo wattari, ki wo kezuttari, mata kura no kabe wo nuru toki ni wa taisō warazusa wo kirimashita ga, dō de mo mukashi no mono yue tsukai-katte wa warū gozaru ga: kore mo senzo kara mochi-tsutae no dōgu ja kara to zonjite, sono tsukai-nikui tokoro wo shimbō shite, kireru ni makashite tsukai-mashitareba; goran no tōri kissaki mo oremasu, ha wa koboremasu, sabi mo kimashite, ima de wa kono yō na nani no yaku ni mo tatanu mono ni nari-mashita yue, suterare mo sezu moto no saya ye osamete dozō no sumi ye ire-okimashite, mō ni san jū nen ni mo narimashō ga: konnichi harubaru no o tazune yue sunawachi dashite o me ni kakemasu ga: nambo masamune de mo tsukaimasu to, kono yō na mono ni narimashite nani no yaku ni mo tatanu surikogi mo onaji koto de gozarimasu" to iimashita.

my godown I chopped up a lot of straw. But as it was an old fashioned thing of course it was never very handy to use. However I felt that it was one of the things that have come down from our ancestors: so I put up with the inconvenience of it, and used it just as long as it could cut. As you see, the point is broken, the edge is nicked, it is rusty, and now it has come to be this useless sort of a thing. And so as I could not throw it away I put it back into its old scabbard and set it away in the godown. It must be about twenty or thirty years ago. But to-day you came to visit me from a long distance: and simply for that reason I have taken it out and shown it to you. For no matter how much of a masamune (a sword) may be, if you use it—it gets to be a thing like this. It is of no more use than a *surikogi*."

Nanto mā ahō na koto ja nai ka! Ikani hempi ni umareta hito de shirenu koto to wa ii nagara, taisetsu na sekai no takara wo nan de mo nai mono ni shite shimōta.

What a piece of folly! That he was a man born away back in the country and did not know, we may admit: at the same time he utterly ruined what was a national treasure.

Shikashi kori ya tōza no tatoe-banashi de, jitsu ni atta koto de mo arumai ga: kono seki no wakaishu ya jochūgata mo yappari kono oyaji no yō na koto shite de wa gozaranu ka ya? "Shintai happu kore wo fubo ni uke, aete sokonai yaburazaru wa kō no hajime nari." Mi wo tate,

Now this is a mere parable. Whether it even really happened is very doubtful. But are not the young men and women in this audience also doing the same sort of thing as this old fellow? "Our whole body we receive from our parents: and to take good care of it is the beginning of filial piety. To elevate one self.

michi wo okonai, na wo kōsei ni agete motte, fubo wo arawasu wa kō no owari nari to. Otagai ni atama no girigiri kara ashi no tsumasaki made nani hitotsu fusoku naku fubo yori umi-tsukete morai : kokoro ni wa go jō no dōri wo sonae. Mireba mie, kikeba kikaruru jiyū-jizai na kono meiken—jitsu ni shōmei mukizu no kekkō na masamune ni chigai wa nai. Sono meiken wo nani ni tsukōte oru zo?

to put into practice the michi, to hand one's name down to posterity, and by these means to make known one's parents, is the end of filial piety." From the crowns of our heads to the tips of our toes, without a single imperfection, you and I alike received at birth (our bodies) from our parents. And in our hearts we are provided with the principle of the five virtues. (We are) these famous blades free to do any thing we will, who can see if we look, who can hear if we listen—verily and beyond a doubt, genuine flawless magnificent masamunes. How are we using these famous blades?

NOTES.

Aru : a certain, certain of, one of. *Masamune :* the name of a celebrated sword-maker; applied also to the swords made by him. *To iu koto wo.....kikimashite :* heard that: in rendering Japanese into English it is frequently simpler to begin a new sentence. *Sore wa :* well. *Mo :* also, et cetera.

The language following is very formal and courteous; just such as might be expected under the circumstances. *Chikagoro :* here not 'lately' but 'very': so also in the expression *Chikagoro o kinodoku de gozarimasu. Nagara:* but. *Tōke :* family. *Chōhō :* treasure. *Hisō no mono :* a thing not to be shown to every body. *Ainarimasu koto :* a possible thing. *Zonzubeshi : zonjimasu. Sore wa sore wa :* why! *To : to itte. Miserareru :* the preacher uses the potential out of courtesy to the owner of the sword: the

present is more graphic than the past. *Ni :* on, thereupon. *Naka ni wa : wa* is often added in repeating a word just used. *Mireba :* the conditional is frequently best rendered by the indicative followed by 'and.' *Aru wo :* in English we should supply the word saw. *Shiraki no bōzaya :* plain white wood, i. e. not one covered with shark's skin for example. *Uc kara.....hito tōri miawasete :* glanced down *Tokoro ga :* but. *To : to itte. Sore wa :* often best rendered 'that is because.' *Yuc :* because, on account of, therefore, and so, and. *Sono mama :* just as it was ; i. e. without any preliminaries, e. g. pouring in a little oil. *Nukeru koto wa nukemashitaredo :* rather than the simple verb expresses the idea that he *got it out* but nothing *more :* rendered *did manage*. *Mo :* too, i. e. as well as the preacher's audience. *Kori ya (kore wa):* like *sore wa* may mean 'why!' *Hei :* expresses surprise at the surprise of the visitor. *To mōsu koto yue :* on account of the fact that, and so. *Watakushi.....ni wa :* it seemed to *me*, *others* perhaps would have thought differently. *Oku wa : oku no wa. To iu yue :* because he said: omitted in the translation. *Nasubi :* in Tōkyō, called *nasu*. *Kore mo :* this also, i. e. he had some other old rubbish ; rendered 'one of the things.' *Kireru ni makashite :* just as long as it would cut: *ni makasete* is employed idiomatically to express the idea of making full use of, using without reservation ; *hima ni makasete* as much as my time will permit, *fude ni makasete kaku* to write without reservation, *ben ni makasete shaberi-tsuzukimashita* he kept chattering on as long as his tongue would rattle, *ashi ni makasete kakeru*, to run as fast as one's legs will carry him. *Ha wa : mo* would be quite as good as *wa*. *Suterare mo sezu : mo* suggests that he could not dispose of

it in any other way either: he had some sentiment about it. *Saya ye osamete:* while using it he had not kept it in its sheath. *San jū nen ni mo: mo* renders the expression less definite. *Sunawachi:* simply for that reason. *To wa: wa* emphasizes the fact that while admitting *that*, there is another side to the matter. *Sekai no takara:* about equivalent to national treasure. *Toza no:* mere. *Koto shite de wa gozaranu ka: koto wo shite wa oide nasaranu ka. Shintai:* the quotation is from the *Kōkyo* of Confucius, one of the first Chinese books that Japanese boys read. *Aete sokonai yaburazaru wa:* not to recklessly injure, to take good care of. *Motte:* by these means. *To:* the sign of quotation. *Jiyū-jizai:* free to do any thing: with a masamune one can cut any thing, with his body one can do any thing. *Meiken: meiken (de). Chigai wa: wa* rather than *ga* suggests that whatever else there may be doubt about, there is none as to the fact mentioned.

FILIAL PIETY.

Hige-mura no kingō ni—Miyoshi-machi to mōshite—sono koro kuni no o wakare no tono no o sumai nasareta tokoro ga gozarimasu ga. Soko no ichi ye Seiemon wo oyaji ga tsukai ni yarimasu ni, orifushi ame-agari de michi ga ōki ni nukatte orimasu yue, Seiemon wa waraji wo haitè dete ikō to suru wo hahaoya ga mite, "Waraji de wa warui ashida haite

In the neighborhood of Higemura—a place called Miyoshi-machi—is the place where the branch line daimyō of the time resided. To the fair held there his father sent Seiemon on an errand: and as the rain had just held up the road was very muddy. Accordingly Seiemon was about to put on his waraji and set out. Seeing this his mother said to him, "Waraji will not do: wear your ashida." "Very well," said he:

ike" to mōshitareba: "Hai" to itte, tattaima haita waraji wo wazawaza nuide ashida ni haki-kae, "Hai Sayōnara itte sanjimashō" to. Nani ge naku dete ikō to suru to, mata oyaji ga mite "Michi no warui ni ashida de wa kutabireru kara waraji haite ike" to iimashitareba: mata "Hai" to iute sugu ni ashida wo nuide waraji ni haki-kae. "Hai sayōnara" to, mata dete yuku wo hahaoya ga mata mite "Hito no uchi ye yuku ni waraji de wa ashi ga yogoreru. Ashida ni seyo" to iimashitareba: mata "Hai" to iute ashida ni haki-kae. Ikō to suru wo mata oyaji ga mite "Ashida de wa michi ga kawaita toki komaru de arō kara waraji ni seyo" to iimashitareba: mata "Hai" to iute waraji to haki-kaeru.

and, taking the trouble to take off the waraji which he had just put on, he put on ashida instead. "Well, good bye, I am off," said he: and without making any objection he was about to set out. Thereupon his father seeing this said to him, "As the road is bad you will be tired if you wear ashida: wear waraji." Again he said, "Very well:" and taking off the ashida directly, put on waraji instead, and saying "Good bye," once more set out. Seeing this his mother said to him, "If you wear waraji your feet will be too muddy to go into any body's house: take your ashida." Again he said "Very well:" put on ashida instead: and was about to go. Once more his father seeing this said to him, "If you wear ashida it will probably be troublesome to you if the road should dry: so take waraji." Again he said "Very well." and exchanged them for waraji.

Sono tōri ni waraji to ashida wo namben mo nuidari haitari shite orimashita ga, nochi ni wa kata ashi ye waraji wo haki, kata ashi ye ashida wo haite, ichi ri bakari mo aru Miyoshimachi ye yukimasu wo shiru hito ga tochū de mite "Naze sono yō na migurushii koto wo shite aruku ka" to toimashitareba: Oyaji wa "Michi ga warui kara waraji haite ike" to ii hahaoya wa "Waraji de wa ashi ga yogoreru kara

In this way he kept taking off and putting on waraji and ashida over and over again. Finally he put a waraji on one foot and an ashida on the other, and went to Miyoshimachi which lay about a ri away. On the road some one who knew him saw him and asked "Why do you walk in such a ridiculous fashion as that?" To which he replied "As the road is bad, my father told me to wear waraji: and as my feet will be muddy if I wear

ashida haite ike" to iu. Dochira mo, oya no iitsuke nareba, somukare wa shimasenu kara kono tōri ni shite ikimasu to iuta sō da ga. Nanto! mezurashii kōshi mo aru mono de wa gozarimasenu ka?

waraji, my mother told me to wear ashida. And, since they are parental commands, I can not possibly disobey either of them: and so I travel in this way." Such is the story: and even such rare filial sons are to be found.

Kono hitotsu no okonai de sono hito no heizei oya ye no tsukae kata ga omoiyararete, namida ga koboremasu. Sareba sono tokoro no tono sama ga kono Seiemon no kōkō wo fukaku go kanshin nasare, tabitabi go shōshi mo gozarimashita ga. Nochi ni wa Seiemon ga mochidaka no uchi denji hito se eitai tsukuridori ōsetsukeraremashita.

From this single action his daily conduct towards his parents may be inferred: and our tears flow. The consequence was that the daimyō of the place was deeply impressed with the filial piety of Seiemon, and often too had a word of praise for him. And finally Seiemon was granted in the land held by him one *se* of rice-land in perpetuity and free from taxes.

Kore wa Meireki san nen (Hi-no-to no Tori) jū gatsu ni jū yokka no koto de gazarimashita ga. Sono nochi jū san nen wo hete Kambun ku nen (Tsuchi-no-to no Tori doshi) ni wa, Seiemon ga hinkyū no yōsu wo tono sama ga o kiki nasarete, ginsu rop pyaku me kudasareta koto mo ari. Mata sono ko no Shichibei to mōsu mono no dai ni wa, sono ie ni taisō na shakuzai ga dekimashite, sude ni sono ie no tsubure sō ni atta toki mo, sono tokoro no ni dai me no tono sama ga oya Seiemon no kō-toku wo oboshimeshi dasarete, migi no shakuzai wo nokorazu o nashi nasarete o yari nasareta koto mo gozarimasu. Sono go wa ie mo shidai ni sakaemashite, shison

This happened in the third year of Meireki (Hi-no-to no Tori) on the 24th day of the 10th month. And thirteen years later, in the ninth year of Kambun (year Tsuchi-no-to no Tori), the daimyō hearing of Seiemon's poverty, among other kindnesses, gave him six hundred *me* of silver. Moreover in the time of his son Shichibei the family got heavily into debt. And when the family seemed now likely to be ruined, the second daimyō of the place recalled the filial piety of the father Seiemon and paid the whole debt for them. Afterwards the family gradually grew prosperous, their descendants inherited the property from father to son. And to this day they are

sōzoku shi: ima ni hyakushō dē sono setsu no o kakimono wo mo mochitsutaete orimasu.

Kore wa Gei-bi Kōgiden ni mo kuwashiku dete orimasu ga. Kore de mo yoku kangaete gorōjimase. Mukashi no rekireki no ie no toki yo ni tsurete wa iyashii mono ni narisagatte wa orimasu keredomo, Seiemon ga kō-jitsu no toku ni yotte sono ie ga tsubure mo shimasezu oioi ni shison ga sakaete ima ni sōzoku shite aru to iu wa jitsu ni kono yōna medetai yorokobi koto wa gozarimasenu. Mono no seisui wa shun jū no yō na mono yue, nagai tsuki hi ni wa oriori agari sagari no kawari wa gozarimasu ga, michi sae areba ne kara tsuburete shimau to iu koto wa gozarimasenu. Kore ga sunawachi "Seki-zen no ie ni wa kanarazu amari no yorokobi ari" to iu mono ja. Sareba tada-tada o tagai ni oya no kokoro ni somukanu yō, nikoniko ai-ai no tsutome ga dai ichi de gozarimasu.

farmers, and retain also in their possession the documents of that time.

This will be found in full in Gei-bi Kōgiden as well as in other works also. And from this instance too I pray you ponder well what I have been saying. Even old illustrious families in the course of time fall into obscurity. But owing to the filial piety of Seiemon, his family has never become extinct; gradually his descendants grew prosperous; and to this day they inherit the property from generation to generation. And this fact is really quite without a parallel for congratulation. Prosperity and adversity are like Spring and Autumn. And therefore in the *long run* they have frequent vicissitudes of rising and falling: but if only one follow the *michi* he shall never be utterly ruined. Precisely this is what is meant by "In the house where goodness accumulates there is of a certainty overflowing happiness." And therefore for you and me a simple smiling cheerful service, such as will not disregard the wishes of our parents—that is *the* great thing.

NOTES.

Sono: that, the. *Wakare no tono:* in some cases a daimyō assigned a part of his possessions to a son or other relative and obtained the rank of daimyō for him from the Shōgun: sometimes also the Shōgun elevated a man in this

way himself: these were known as *wakare no tono*. *Gozarimasu ga*: *ga* as a connective commonly means 'but': frequently however it is best rendered 'and,' or dropped entirely in translation. *Ni*: on (sending him), best rendered 'and.' *Orifushi*: here means just. *Seiemon wa*: *wa* suggests a contrast: *he* put on *waraji, others* might have worn *ashida*. *Ikō to suru (no) wo*: the object of *mite*. *De wa*: *wa* emphasizes *waraji* as what will not do as opposed to *ashida*. *Ashida*: the high *gyta*. *Hai to itte*: *hai* here expresses assent: preceding *sayōnara* below it is an introductory word adding little or nothing to the sense. *Haki-kae*: put on instead. *Itte sanjimashō*: equivalent to *itte mairimashō*: expresses the idea of going with the purpose of returning. *To*: *to itte*. *To suru to*: when he was about to. *Ni*: here means as, since, inasmuch as, because. *Ashida de wa*: *wa* following *de* or a participle often has the force of 'if.' *Yuku (no) wo*: the object of *mite*: most easily rendered into English by supplying the word this, and beginning a new sentence. *Yuku ni*: for going, to go. *Ni seyo*: *ni suru* often means take, in the sense of choose, select, pick out.

Shite orimashita: kept. *Bakari mo*: about, something like. *Aru*: to be situated. *Yukimasu (no) wo*: object of *mite*: in English simpler to introduce the pronoun him and begin a new sentence. *Oyaji wa.....hahaoya wa*: his father advised one thing and his mother another: hence the *wa*. *Dochira mo*: the object of *somukare*: not 'since both of them are et cetera,' but 'can not disobey either.' *Somukare wa shimasenu*: stronger than the simple negative: can not possibly. *Kō-shi*: filial son. *Sareba*: the consequence was, as a consequence. *Hito se*: thirty tsubo. *Meireki*: the era of Meireki: compare Meiji. *Hi-no-to no*

tori : a second method of reckoning time according to the signs of the zodiac : *Hi-no-to no tori* is in apposition to *Meireki :* for a grammatical analogy compare, the 22nd year of Meiji (A. D. 1889). *Seiemon ga : Seiemon no. Roppyaku me :* six ryō : in purchasing value equivalent to sixty yen to-day : *me* is the mark on the scales. *Koto mo: mo* suggests other kindnesses performed also. *Sude ni : mō. Toki mo : toki ni mo. Migi no :* the above, the. *Oyari nasareta :* paid it for them. *Ima ni : ima ni itaru made, ima made. Gei (shu)-Bi (shu) Kōgiden:* Biography of filial men of Geishu and Bishu : a book of no great celebrity. *Mo :* also, i. e. as well as in other books. *Kore de mo :* also, i. e. as well as from other instances that might be given. *Toki yo ni tsurete wa :* in the course of time, under certain circumstances, sometimes : compare *ni yotte wa*, some. *Sagatte wa : wa* might be omitted. *To iu (koto) wa :* the fact that. *Kono yō na koto wa gozarimasenu :* not like, without a parallel : *wa* rather than *ga* strengthens the statement ; since it suggests that *that* is not the case, whatever else may be the case. *Kawari wa.....to iu koto wa : wa* emphasizes the contrast. *Areba :* if one have, with the implication that he follows it. *Kore ga : ga* rather than *wa* has the particularizing force expressed by precisely : see page 221. *Seki-zen.....ari :* a quotation found in *Dōjikyō. Ie ni wa : wa* suggests that in other houses it may be different. *Sareba:* and therefore. *Ai-ai :* the exclamation *hai-hai :* rendered 'cheerfully.' *Tsutome ga : ga* has the same particularizing force as in *kore ga* above : it indicates precisely what is one's great duty : hence the rendering, '*that* is *the*.'

LITTLE BY LITTLE.

Sate : zenseki ni mo dandan o hanashi mōsu tōri, nani-goto de mo chiisai koto kara ōkyū nari, karui koto kara omō nari, usui koto kara atsū naru wa shizen no dōri yue, Kōshi Sama ga koko ni "Eki no Kon no Kwa no kotoba ni mo, Shimo wo funde kempyō itaru to iute aru zo yo" to ōserareta.

To resume: As I went on to say to you at our last session also, in every thing whatever it is a law of nature that from the small is produced the great, from the light the heavy, from the thin the thick. Therefore in the text Confucius said, "In the words of the Diagram Kon in Eki also it is said, We tread the frost and the hard ice comes."

Sori ya dō iu koto nareba : Mizu to iu mono wa gwanrai sunao na yawarakai mono naredo, sore ga kōru to, yuki ja no shimo ja no to iu mono ni naru ga. Sono yuki shimo ga hito no kayou dōro ye tsumotta wo mainichi mainichi hito ga fumi katameru to, nochi ni wa katai kōri ni naru to iu koto ja.

To make that clear: Water in its natural state is something fluid and yielding, but when it condenses it becomes snow or frost. Moreover the snow or frost accumulates on a road where people pass to and fro: and if day after day they trample it down, it afterwards becomes hard ice. That is the meaning.

Hito no kokoro mo sono tōri de : umareta toki wa o tagai ni ware to iu mono wa mijin mo nai. Sore wa sore wa! sunao na mono de atta kedomo, seichō suru ni shitagatte, miru ni tsuke, kiku ni tsuke, shidai-shidai ni waru-jie ga tsuite, itsu no ma ni yara tsui ware to iu mono wo dekashita no ja. Mujū no uta ni :

Such also is the heart of man. When we were *born* we were without even a particle of what we call self. Why! we were pliant things: but the older we grow, as we see and as we hear, more and more wrong thoughts cling to us; and some day there is produced what we call self. According to a poem by Mujū:

Ayamari ni
Kage wo ware zo to
Omoi-some :
Makoto no sugata
Wasure-hatenuru.

In my error,
I began to take
My shadow for myself;
My real self
I quite forgot.

Tsui ni ichi do mo mita koto mo naku, kiita koto mo naku, iuta koto mo naku, shita koto mo nai koto wa—omoitakute mo amoi yō mo nai ga, mayoitakute mo mayoi yō ga nai. Sō miru to, o tagai ni mune no uchi no mushakusha wa hikkyō uki-yo no kage-bōshi de: sono kage-bōshi ga itsu no ma ni ka hara no naka no aruji to natte. Sore ga oyago ni fukō wo shitari, go shujin ni fuchū wo shitari, iroiro samazama no akuji wo shidasu no ja. Sono shōko wa: Mukashi no Ishikawa Goemon de mo Nihon Zaemon de mo akago no toki kara ano yō na osoroshii mono ja nai. Yōyō gei no hajime ga chōchi-chōchi a-wa-wa tsumuri-tenten kaiguri-kaiguri no kawairashii ko de atta mono ni chigai wa nai. Furui ku ni:

Osoroshiki
Kōri no kado mo
Moto wa mizu.

What one has never once seen, never heard of, never said, never done, even though he should desire to think of it, there is no way to think of it: even though he should desire to stray into it, there is no way to stray into it. Looking at the matter thus, the turmoil in our breasts finds its source in the shadow of this fleeting world. It is that *shadow* that some day becomes the master in our hearts: *that* it is that causes disobedience to parents, disloyalty to masters, and produces evil deeds of every kind. In proof of that: Neither old Ishikawa Goemon nor Nihon Zaemon was such a terrible fellow from his babyhood. No doubt at all they were children of a sweet childhood with the first tricks learned at last of pat-a-cake, pat-a-cake, ā-wā-wa, how big is baby, and round and round the cider mill. According to the old verse:

The fearful
Ice edge even
Once was water.

Sore ja ni yotte, o tagai ni akuji ni narenu yō, tsutomete zenji wo shinareneba narimasenu.

Therefore lest we grow used to evil we should give diligence to form habits of virtue.

Kogo ni mo "Ichi nichi zen wo okonaeba saiwai imada itarazu to iedomo, wazawai onozukara tōzakaru" to iute: wazuka ichi nichi de mo oyago ya go shujin ye niko-niko ai-ai no zen wo okonaeba, tatoi Fuku no kami wa

The old saying also runs: "If for a single day one does right, good fortune may not come as yet, but evil fortune of itself will keep away." If for even a single day smilingly and cheerfully we practice right towards our parents and masters, though Fu-

gozaranu de mo Bimbō-gami wa dete yuku ni chigai nai. Mata sono ura de, "Ichi nichi aku wo okonaeba, wazawai imada itarazu to iedomo saiwai onozukara tōzakaru" to iute: Bimbō-gami wa konu ni mo seyo, Fuku no kami wa osorete nigeru ni chigai wa nai.

ku no Kami may not come Bimbō gami will doubtless take his leave. And conversely it says: "If for a single day one does wrong, evil fortune may not come as yet, but good fortune of itself will keep away." Even though Bimbō-gami may not come, Fuku no Kami will doubtless flee away in fear.

Sore ja ni yotte, mina sama honshin wo shireru koto wo maidō o susume mōsu no ja. Yami no yo ni soto wo aruku ni, chōchin-mochi wo saki ye tatete aruku to, doko ye itte mo abunage wa nai ga: chōchin-mochi wa go ken mo shichi ken mo ato ye tsurete metta-mushō ni hashiri aruku to, dono yō na tokoro ye mayoi-komi, dono yō na ō-kega shiyō mo shirenu. Abunai mono ja. Sore ni tsuite koko ni omoshiroi hanashi ga aru.

Therefore it is that I am ever urging it upon you all to know the *honshin*. If in walking abroad on a dark night one sends the lantern bearer in advance, go where he may there is no *danger*: but if one strides along with reckless steps with his lantern bearer thirty or forty feet behind him, there is no telling what places he may wander into or how he may be injured. It is a perilous thing to do. I have an entertaining story that will illustrate this.

Ano shōjōhi to iu mono wa Kara no umi ni oru shōjō no chi wo totte someta no ga honma no shōjōhi ja to ka iimasu ga. Sono shōjō to iu mono wa hito no tōri ni mono mo yoku ii-itatte: kashikoi mono yue, torareru koto wo mae kara yoku shitte umi no soko ye fukaku kakureru. Nakanaka te ni awanu mono ja sō na. Saredo mata ningen no chie wa betsudan na mono de: shōjō wa sake wo itatte suku mono yue, sake no nioi wo kagasuru to, izure umi kara agatte kuru

They *say* regarding what we call shōjō-hi, that the genuine is dyed with the blood of shōjō found in the China Sea. Now those shōjō, among other things, like men talk well. They are exceeding clever things. And so they know before hand all about their being caught; and hide away down at the bottom of the sea. It is next to impossible to get ahead of them—so they say. However the intelligence of men is something exceptional. They understand perfectly that the shōjō are very fond of sake; and therefore if they let them

to iu koto wo chanto shitte orimasu kara, sake-game ye sake wo irete hishaku wo soete umibata no kusawara ye ikutsu mo narabe-oki. Sate sore kara sono a-tari ni haeta kusa wo hae nari ni tot te musubi-awasete kutsu no katachi wo ikutsu mo tsukutte oite: bannin wa empō ni kakurete mite orimasu to, sono sake no nioi ga umi no soko ye mo tōru to miete. Shōjōdomo ga hana wo hiko-hiko sasete:

"*Kori ya! Sansuke Shōjō yo! nani ka yoi nioi ga suru ja nai ka? kori ya kano sake ja ga. Nanto! umi kara agarō ja nai ka!*" *to iu to, Sansuke Shōjō ga "Iyaiya! metta ni agararenu zo! Are wo onoretachi ni nomasete yowasete oite uchikorosō to iu osoroshii keiryaku ja" to iu to. Ippiki no shōjō ga, "Nanisa! agatte mo nomi sae seneba yoi. Koko ni otte umi no ao-kusai nioi wo kagu yori wa asoko ye itte sake no nioi wo kagu hō ga yoi" to iu to, mina no shōjō ga. "Naruhodo! Sō ja: kagu bakari wa daiji arunai. Sā! sā! Minna koi!" to iute, zorori-zorori mizu wo hanarete sake-game no soba ye kite miru to, sore wa mata umi no soko kara* have a smell of it they will be certain to come up out of the sea. So they put some sake in sake jars, and with dippers along side arrange a lot of them in the meadows on the shore. Then they take the grass growing around and, without cutting it off, tie it together; make a lot of it into the shape of shoes and leave them there. The men on guard retire to a distance and watch. Thereupon, so it seems, the odor of the sake penetrates to the very bottom of the sea: and the *Shōjō* snuff it up.

"I say! Sansuke Shōjō! Is n't there some kind of pleasant odor? This is that sake: but still let us go up out of the sea," says one. Upon this Sansuke Shōjō replies, "No! no! we must not go up recklessly. It is a terrible trap to get us to drink it, make us drunk and then beat us to death." Thereupon one of them answers, "Oh pshaw! there is no danger in going up provided we don't drink it: it is enough better to go there and get the scent of the sake than it is to be here and have the sea-weedy smell of the sea." When he says this, all the shōjō exclaim, "Of course: that is so. There can be no harm in merely *smelling* it. Come along! all hands, come!" So saying they leave the water on tiptoe, come up to the sake jars: and that is a very different thing from smelling it at the bottom of the sea. And so they all exclaim, "Ah! this is fragrance!

kaida yō na mono ja nai yue, mina ga "Kori ya yoi nioi ja! dōmo tamaranu!" to: hana wo hiko-hiko sasete kame no mawari wo uro-uro shi oru ga: mata ippiki no shōjō ga "Kori ya kagu bakari ja. Dōmo tamararenu. Nanto! ippai zutsu nomō ja arumai ka" to iu to: mata ippiki no shōjō ga "Iyaiya metta ni te wa dasarenu zo! ano ima made torareta shōjō mo mina sono hishaku wo ottotte gaburi-gaburi nonda yue, tsui yōte uchikorosareta no ja" to iu to: mina ga "Ikasama! hishaku de nondara warukarōkeredo, sukoshi zutsu yubi ye tsukete nameru gurai wa zuibun yokarō." Mina, "Sō shiyō ja arumai ka?" to. Tonde ni yubi no saki ye tsukete sukoshi zutsu namete miru to, sore wa mata kaida yō na mono ja nai yue, aruki-mawari kaeri-mawari pisshari pisshari nameru uchi ni, mata ippiki no shōjō ga "Dōmo kō nameta bakari ja ima hito iki tarawa yō na. Hishaku wo totte nomu to iute mo, hara ippai nomi sae seneba you kizukai wa arumai kara, sukoshi zutsu yowanu gurai ni nomu hō ga yokarō" to iu to: mina ga mata, "Sō ja! sō ja" to. Meimei hishaku wo te ni

I can't hold out against this!" And Snuffing it up they keep loitering around the jars. Thereupon another one of the shōjō says, "This is only smelling it. Really I can not resist the temptation. I say! suppose we take one dipperful apiece." Upon this another of them says, "Oh no! it will never do actually to *touch* it in that reckless way. Those shōjō that have been caught heretofore also all of them snatched up the dippers, guzzled down the sake; and so at last got drunk and were beaten to death. Thereupon they all exclaim "You are quite right. It would not do to drink it with the dippers: but it would be quite safe for each of us merely to wet his finger just a little and lick it off. Suppose we do it," said they all. Then every one wets his finger in the sake, licks a little off: and that is a very different thing from smelling it. So they walk round and round licking it off and smacking their lips. While they are doing this another of the shōjō says, "Well really I feel as if it were not *quite* up to the mark, if we are only to lick it off in this way. And even if we do drink with the dippers, provided we don't drink a whole stomachful, we need have no fear of getting *drunk*. I move that each one takes a little—not enough to get drunk on." "That's so, that's so," say they all. And each one takes a dipper in his hand, and they

totte sukoshi zutsu nonde oru uchi, mata ippiki ga iimasu ni wa, "Zentai sake to iu mono wa hara ippai ō-nomi shite yowaneba nan no sen nai koto. Sono ue ima made korosarete chi wo shiborareta shōjō wa tada yōta bakari de korosareta to iu de mo nai. Sore! sono ashimoto wo miyo! Kusa no hae nari ni kutsu ga ikutsu mo koshiraete aru. Sono kutsu wo haite irazaru odori wo odotta yue, tui koronde korosareta no ja. Tada yōta bakari ga nani mo kowai koto wa nai" to iu to, hoka no shōjō mo "Ō! sa! sō ja! sō ja! Yōte mo kutsu sae hakaneba uchikorosareru kizukai nai. Sore nara you dake nome nome" to. Iku hai mo guigui nonde ōki ni you to, (otsu na mono de,) dō de mo sono kutsu ga hakitakute hakitakute naranu sō na. Soko de mata mina ga iimasu ni wa, "Nanto! chito kutsu wo hakō ja arumai ka? Haite mo odori sae odorancba korobu kizukai wa arumai kara, tada uta bakari utōte iyo" to. Meimei ni kutsu wo haite te-byōshi totte utaimasu uchi ni, dōmo mata ashi-byōshi ga toritakute naranu yō ni naru sō na. Sōko

drink a little all around when another of them says, "The fact is unless one drinks a stomachful and gets out and out drunk, sake is of no use. Besides it is hardly fair to say that the shōjō that have been killed up to this time and had their blood wrung out were killed simply because they got drunk. There! look down at your feet! There are even so many shoes made without cutting off the grass. They put on the shoes and danced a needless dance, and then tumbled over and were killed. Merely getting drunk has nothing *dangerous* about it." Thereupon the rest of the shōjō exclaim, "Oh! that's so! that's so! Even if we do get drunk we need n't be afraid of being beaten to death, if we don't put on the shoes. And if that is so, take enough to make you drunk." When they have guzzled down ever so many dipperfuls and are very drunk, strange to say, in spite of themselves they can not help wanting to put on the *shoes*—so it seems. Thereupon again all of them say, "I say! suppose we just put on the shoes. Even if we put them on, provided we don't dance, we need have no fear of *tumbling* over: so we'll just sing a song." Then they all just put on the shoes and sing beating time with their hands: and while they sing—so it seems—they get to feeling that they *must* beat time with their feet too. Thereupon another

de mata ippiki ga "Korobanu yō ni ashi-byōshi hitotsu funde wa dō ka?" to iimasu to, mina ichido ni "Naruhodo yokarō; korobanu yō ni hitotsu yarō" to. Ashi wo ageru to, korori to koronde wa tsui uchikorosarete chi wo torarurn to iu koto ja.

says, "What do you say? Suppose we beat time with our feet once taking care not to tumble?" Upon which all exclaim together, "Just so! that's the idea! we'll do it once, taking care not to tumble." And when they lift up their feet they just roll over, and then they are beaten to death, and their blood is drawn off. So the story goes.

Shikashi kori ya tōi kara no hanashi de, mukashi atta koto ka nai koto ka—sono koto wa zonjimasenu ga: ima wa kono Nippon ni daibu kono yō na shōjō ga miemasu.

Still this is a story from away over in China, and whether in old times it ever happened or not—*that* I do not know: however one does come across a good many of this kind of shōjō *nowadays* and here in Japan.

NOTES.

Zen seki: former mat, i. e. the preceding lecture. *Naru wa: naru no wa.* *Koko ni:* in the text. *Eki:* a work which Confucius revised. *Kotoba ni mo:* Confucius reenforces his opinion by a quotation. *Shimo . . . itaru:* the meaning of Confucius is simply that the frost is the precursor of the ice: the preacher however reads into the quotation the idea of the formation of ice by pressure. *To iute aru:* it is said that.

Sori ya dō iu koto nareba: if it be asked, how is that? to make this clear, to explain. *Gwanrai:* in its natural state. *Koru:* to condense: to freeze is *kōru.* *Tsumotta(no) wo:* object of *fumi-katameru.* *To iu koto ja:* means that; that is the meaning.

Toki wa: wa suggests contrast: at *birth* it is so, *afterwards* it is different. *O tagai ni:* you and I alike, we.

Ware to iu mono wa : *wa* rather than *ga* suggests that whatever *else* one may have at birth, he has no *ware*. *Ware* is (1) consciousness of self—of the ego as opposed to the non-ego: (2) selfishness, i. e. the seeking to obtain one's desires without regard to harmony with the non-ego—without regard to one's environment. *Sore wa sore wa :* why! *Miru ni tsuke :* the more we see. *Yara : ka. To iu koto :* what we call. *Ayamaru . . . hatenuru :* a Buddhistic poem which the preacher accommodates to his philosophy. According to the philosophy of the *Shingaku Michi* preachers, all things are set in a certain environment. To live in harmony with that environment it to follow the *michi* or path. All things therefore have a *michi* to follow: it is the *michi* of the crow to caw, of the fish to swim, of the willow to be green: and with the exception of man all things follow their *michi*. Though man does not follow his *michi*, he should do so: for man has a *honshin* (sometimes rendered conscience): and to obey the *honshin* is to follow the *michi*. The source of man's error is this: he mistakes the passing phenomena of the external world—the things which he perceives through the senses—for the unseen reality: what the preacher calls taking the shadow for the substance. The further man goes the more bewildered he becomes. The way back to the *michi* is obedience to the *honshin:* but the *honshin* is not what it once was, and the wanderer is without a trustworthy guide. The remedy is a course of *Shingaku Michi no Hanashi*.

Tsui ni : strengthens the negatives. *Mita koto mo naku :* never seen: compare page 138. *Koto wa : koto* is qualified by all that precedes from *tsui ni*, and is best rendered 'what.' *Yō :* way to, means of. *Omoi yō mo nai ga : ga* has only

a slight connective force. *Hikkyō :* finds its source: see page 222. *Kage-bōshi ga : ga* rather than *wa* particularizes: it points out precisely what it is that becomes master. *Wa* would mean simply, 'and that shadow becomes': *ga* means, 'it is *that shadow that* becomes': so also of *sore ga* below. *Sono shōko wa:* in proof of that. *Ishikawa Goemon:* a celebrated robber who replied to *Hideyoshi* precisely as the robber replied to Alexander. He was boiled to death with his son, whom he held above his head as long as he could stand. *Yōyō :* hardly, barely, learned after many attempts. *Kawairashii kodomo de atta mono :* children (*mono*) of a sweet childhood. *Chigai wa nai : wa* strengthens the denial: whatever *else* may be doubtful, the *fact stated* is not so. *Ku :* see page 220. *Sore ja ni yotte : sore da kara :* and therefore, and so, then. *Yō : yō ni. Imada : mada. To iute :* it is said (in the old saying): rendered 'the old saying runs'. *Fuku no kami :* the god of good fortune. *Gozaranu :* for *oide nasaranu. Bimbō-gami :* the god of poverty. *Sono ura de :* conversely. *To iute :* it is said (in the saying). *Konu ni mo seyo : konu to mo* or *konai de mo. Abunage wa : wa* rather than *ga* brings out the idea that while there may be *other* things, e. g. darkness apprehension et cetera, there is no *danger. Chōchin-mochi wa : wa* suggests something like *jibun wa saki ni* understood. *Sore ni tsuite :* in connection with this, in illustration of this, in point. *Koko ni :* here is, there is, I have.

Shōjō-hi : here not the red color, but the cloth dyed with the color. *Shōjō :* fabulous apes that live in the ocean. *Semeta no ga : ga* particularizes. *Wa* would mean simply, 'the *shōjō-hi* that is dyed with *shōjō* blood is genuine': *ga* means, 'it is that which is the genuine': hence the inversion

in the rendering. *To ka iimasu : ka* weakens the assertion, making the difference between 'they say' and 'they *say*.' *Mō:* also, among other things: they do other things like men besides talking. *Te ni awanu :* hard to beat, hard to get ahead of. *Omae no te ni awanu :* he is more than a match for you. *Kagasuru : kagaseru. Izure :* certain. *Chanto shitte orimasu :* understand perfectly. *Kara :* and so. *Ikutsu mo :* ever so many, a lot of. *Sono atari ni :* around. *Hae nari :* just as it grows, i. e. without cutting it off. *Bannin wa : wa* perhaps makes the picture more graphic by contrasting the *bannin* looking on from a distance and the *shōjō* coming closer and closer. *To miete :* so it seems.

Kori ya ! nani ka et cetera : not, 'does n't this smell good?' but as rendered. *Kano sake : kano* and also *rei no* usually have the force of 'that' or 'the,' in referring to something already mentioned, previously conversed about, known to be in the mind of the person addressed, or generally notorious. *Rei no ō taimatsu wo tomose to gioi nasareta,* he ordered him to light the (or those) torches, i. e. the houses as already understood between them: *kano sake* is that well known sake used by the hunters. *Are :* it. *Oite :* and then. *Uchi-korosō to iu : to iu* unites what precedes to *osoroshii keiryaku,* which it qualifies: hence the rendering 'a trap *to* get et cetera.' *To iu to :* when he said, thereupon. *Ao-kusai :* the odor from green vegetation of any kind: here, sea-weedy, sedgy. *Yori wa :* enough better than *that* any how. *Kagu bakari wa : wa* suggests contrast: it would not be safe to *taste* it, but it is quite safe to *smell* it. *Kite miru to :* when they came: rendered 'came, and.' *Kori ya :* why! Ah! *Tamaranu :* can not stand this, can not stop here, can not resist the temptation to do more. *To : to*

itte: exclaimed. *Urouro shi oru:* kept loitering. The participle followed by *oru* or *iru* sometimes expresses completed action; the stem followed by either of them always expresses continued action: the participle however is much more common in Tōkyō. *Mata:* another. *Nomō ja arumai ka:* suppose we take: *nomō ja nai ka?* let's take. *Te wa: wa* rather than *wo* emphasizes *te:* they might *smell* it, but it would never do to *handle* it. *Ottotte:* snatched up: stronger than *totte*. *To iu to:* when he said, thereupon. *Ikasama: naruhodo:* of course, just sō, quite true, to be sure, very likely, I see, really. *Gurai wa:* to *that* extent, that and *no more*, merely. *Zuibun yokarō:* quite safe. *To: to itte*. *Namete miru to:* like *kite miru to* above. *Mata:* additional, very. *Pisshari pisshari:* smacking. *Dōmo: kō:* thus, in this way. *Ja: de wa:* if: see page 232. *Ima: mō*. *Ima hito iki taranu:* one breath more is lacking, a hair beside the mark, not quite satisfactory. *Yō na: yō na mono da* or *yō da:* sort of thing, seems so, feel as if, have the sensation of. *Mi no ke ga yodatsu yō da* to feel one's hair stand on end, *me ga tobi-deru yō da* to feel one's eyes start out, *hagayui yō da* to feel one's teeth grind. *Nomu to iute mo: nonde mo. You kizukai wa: wa* suggests contrast: there might be danger of something *else*, e. g. getting into a frolic; but there would be no danger of getting actually *drunk*. *Yowanu gurai:* not get drunk quantity, not enough to get drunk on. *To iu to: to iu to itte. To: to itte. Shimasu ni wa: wa* in such expressions has something the force of 'as follows,' 'the following,' 'thus:' and is frequently best left untranslated. *Sake to iu mono: to iu mono* is often added in generalizing; e. g. *inu to iu mono wa chūgi no aru mono da. Sen nai koto: sen mo nai*

koto da : To iu de mo nai : de mo weakens the denial : it is hardly fair to say. *Koshiraete aru :* have been made. *Kowai koto wa nai : wa* suggests some such contrast as, it may be very *foolish* but it is not *dangerous. Nome to : nome to itte. Otsu na mono de : myō na mono de, kitai na mono de, hen na mono de :* strange to say, it is a remarkable fact that. *Dō de mo : dō shite mo :* do what they might, in spite of themselves. *Kutsu ga : ga* rather than *wo* particularizes the shoes as precisely the things that they wished to here, put on. *Naranu : tamaranu. Sōna : sō na mono da* or *sō da. Korobu kizukai wa : wa* suggests the contrast, whatever *else* may happen there will be no danger of *tumbling over. To : to itte. Ashi-byōshi ga : ga* instead of *wo*, as in *kutsu ga hakitakute* above. *Naranu yō ni naru : tamaranu yō ni naru*, as in *ima hito iki taranu yō na* above : got to feeling what they could n't stand it. *Korobanu yō ni :* so as not, taking care not to. *Ichido ni :* together. *Yarō to : yarō to itte. Korori to koronde wa :* toppled over, rolled over : they were so drunk that they could not stand up any longer. *Wa* following a participle sometimes has the force of 'because,' 'as', 'when,' 'and then': *ō nakenonde wa suikyō suru*, he would drink to excess and then become violent. *To iu koto ja :* it is said that, so the story goes.

Sono koto wa : wa rather than *wo* suggests the contrast, *that* I do not know something *else* however I know. *Ima wa :* a good many *nowadays*, whether there were any *formerly* I do not know.

THE RIVER OF NATURE.

Kōshi Sama mo kawa no hotori ni o tachi nasarete mizu no nagare wo goran nasare. "Yuku mono wa kaku no goioki ka; chu-ya wo sutezu" to ōserarete.

Confucius stood upon the bank of a river and watched the flowing of the water. And he said, "It may be that the impermament is thus: day and night it pauses not."

Kono sekai ye araware deta mono wa nan de arō to (kano Buppō de iu toki wa) shō rō byō shi no shi ku wo nogaruru mono wa nai ja. Sore wo hitotsu kono kite oru kimono no koto de iute miru to:

Of all things that appear in this world (to use the familiar language of Buddhism) there is none that escapes the four sorrows of *shō rō byō* and *shi*. As a single example of this, let us take the story of this kimono that I have on.

Mazu: Kono kimono no dekita tokoro ga shō to iu mono de kimono no umareta no ja. Sore kara oioi furubite yuku tokoro ga rō to iu mono de—kimono no toshi no yoru no ja. Sore kara suso ga kiretari kata ga yaburetari suru tokoro ga byō to iu mono de—kimono no byōki ja. Sore wo osandono ga ikutabi mo sentaku shite tsugi-atetari kari de sashitari iroiro to ryōji wo suru ga, tsui ni yōjō aikanawazu de boro ni natte shimau to, "Kori ya dōmo shiyō ga nai" to iute boro-tsuzura no naka ye tsuki-komu. Sore ga sunawachi shi to iu mono de—kimono no shinda no ja. Shikashi kore mo kimono no yōgai kara ieba, shinda no ja ga; boro kara ieba, umareta no ja. Kore kara kore shō shi wa gwanrai itsu ri no mono ja to iu koto wo go gatten nasaru ga yoi.

To begin: When the kimono, was made *that* may be regarded as the *shō*—the birth of the *kimono*. Then as it grows shabbier and shabbier, that may be regarded as the *rō*—the old age of the kimono. Then as the edge of the skirt becomes frayed and the shoulders thin, *that* may be regarded as the *byō*—the disease of the kimono. The maid washes it ever so often, patches it darns it and mends it in all sorts of ways. But at last when it is "all over with it" and it is nothing but rags she says, "This is past saving:" and stuffs it into the rag-bag. *That* may be regarded as the *shi*—the death of the kimono. Here again however regarded as a kimono it is death: but regarded as rags it is birth. From this it follows that one should perceive that strictly speaking birth and death are essentially one.

Yumi wo iru ya ga kū wo hashiru wo ya no ato kara ieba, mukō ye sugite yuki oru yue, shinuru to iwanya naranu yō na mono ja ga; mato no hō kara ieba, sotchi ye ki oru yue, umareru to iwanya naranu. Yuku to kuru to ga futatsu de mo nai ga, umareru to shinuru to ga betsu na mono de wa nai no ja. Soko de koko ni Kōshi Sama ga o deshi no Kiro ye no o shimeshi ni, "Imada sei wo shirazu: izukunzo shi wo shiran" to ōserareta.

A bow is shot, the arrow speeds through the air. Looking at this from behind the arrow, it is going; and therefore it might be spoken of as death: but looking at it from the mark, it is coming towards it; and therefore must be spoken of as birth. Of all things going and coming are not two: nor are birth and death different. And therefore in his explanation to his disciple Kiro, in the passage here quoted, Confucius said, "We know not yet life: how then shall we know death?"

Sate, sore kara migi no boro ga boro-tsuzura ye irerarete dozō no sumi ye oshi-komerare: juban no yabure yara obi no chigire yara iroiro no mono ga yori-atte tagai ni mi no ue wo katari-ai.

Well, next the rags are put into the rag-bag and set away in some corner of the godown: and the old pieces of juban and bits of obi and odds and ends of all kinds come together and tell one another the story of their lives. And perhaps they will compose poems of the heart, such for example as

Itsu ka mata
Yo ni idenu koto wa
Kataito no
Yoru hiru shirade
Kurasu mi zo uki!

Whether some time again
I shall go forth into the world.
Night and day not knowing
I pass my time. Poor me!

nado iu yō na jukkwai de mo yonde oru yara mo shiremasenu.

Iya! mata yo no naka to iu mono wa sono yō ni tansoku suru mono de mo nai ja. Jisetsu ga kuru to, boro-tsuzura kara hiki-dasarete zōkin to iu mono ni shō wo kaemasu ga. Sore mo mata boro kara ieba, shinuru

Oh no! Nor is the world is a place so to sigh in either. When the time comes (the rag) is drawn out of the rag-bag and changes its form into that of a house-cloth. And here again regarded as rags it is death; regarded as a house-cloth it is birth.

no de, zōkin kara ieba, umareru no ja. Sono mata zōkin mo tsukawareru tabitabi ni—rō to iute—toshi ga yotte kuru to ato ni wa, kore mo chigire-chigire no byōki de nan no yō ni mo tatanu yō ni naru to, "Kori ya mō shiyō ga nai kara" to iute gomokuba ye hoka shite shimau. Sore ga zōkin no shinda sōrei ja. Sate, sono zōkin mo zōkin kara ieba, shinuru no ja ga: gomoku kara ieba, umareru no ja. Sono mata gomoku mo hyakushō ga totte, ta no koyashi ni shitari: hatake no koyashi ni shitari suru to, sono gomoku ga murete kusaru sei de kome ya mugi ga yoku dekiru yue, sono dekita kome ya mugi wa magai mo nai kano zōkin no umare-kawari to iu yō na mono ja. Sono mata mugi kome wo hito ga kūte ikite oru to, yahari kano zōkin no o kage de ikite mono iute oru yō na mono yue, sono hito ga ko wo umu. Sono ko wa yahari kano zōkin no umare-kawari to itte mo daiji-nai yō na mono ja.

Again in turn the house-cloth also every time it is used grows older—(what we call *rō*): and *then* this too gets the tatters and is good for nothing. And then (the maid) says "This is past saving now," and tosses it into the rubbish heap. That is the funeral of the house-cloth. Well as to the house-cloth too, regarded as a house-cloth it is death: but regarded as rubbish it is birth. Again in turn some farmer takes the rubbish and makes it into a fertilizer for his rice field. And when he makes it into a fertilizer for the field, the rubbish ferments and decays: and by means of that the rice or the wheat thrives, and so the rice or the wheat produced may be regarded as a real new birth of the house-cloth. And when in turn some one lives upon the rice or wheat, he may be said also to live and speak by means of the house-cloth: and so he begets a child. And the child likewise may safely be said to be a new birth of the house-cloth.

Shikashi kori ya mina ganzen ni sono katachi no me ni mieru mono yue, sono tōri shō rō byō shi no shi ku ga me ni mieru ga: tatoi katachi no nai mono de mo kono sekai ye arawareta mono ni kono shi ku wo nogaruru mono wa nai. Sori ya! ano oto ya nioi nado no yō na mono de mo kangaete gorōjiro. Ano tsurigane no oto nado de mo, hajime gōn! to nari-

All these however are things that are actually visible: and so the four sorrows of *shō rō byō shi* strike the eye in the way described. But even of the things without form that appear in this world there is not one that escapes these four sorrows. Why! consider even such things as sounds and scents. The sound of the temple bell say for example: When it first rings out gōn! that is the birth of the

dashita tokoro ga oto no umareta no de: sore kara on-on-on! to hiite yuku tokoro ga oto no toshi no yoru no: ato ni wa oto ga kasuka ni natte wan-wan! to iu tokoro ga mō oto no byō de: kieta tokoro ga oto no shinda no ja.

sound: then when it prolongs into on-on-on! that is the old age of the sound: after that when the sound grows faint and says wan-wan! that is now the disease of the sound: and when it has died away, that is the death of the sound.

Sono tōri ni tenri no ryūkō wa makoto ni hayai mono de: sore ni tsurete kono sekai wa ugoki-tōsu no ja kara, sore wo shirasete yaritai bakari ni Buppō de wa ano tsurigane to iu mono wo koshirae. Shaka Nyorai no yama de oni ni kikareta to ka iu shi ku no bun no

Thus the river of nature hastens by: and so this world keeps moving on. And therefore simply because it desires to make this known, Buddhism employs the temple bells. And it inscribes on them the four phrased sentence that Gautama Buddha is supposed to have heard from the spirits in the mountains:—

Sho gyō mu-jō

Ze shō meppō

Shō metsu metsu i

Jaku metsu i raku

All phenomena are impermanent:
This is the law of becoming and perishing.
Becoming and perishing shall perish completely:
And the calm perishing (i. e. Nirvana) will be bliss.

to iu koto wo hori-tsuke. Ni roku ji chū ni sore ni tsuite, "Sore! gōn! kono tōri nagare-toshi zo yo" to oshiete kudasaru.

And striking them all through the twice six hours, it deigns to bid us, "Hark! gōn-gōn! thus ever fleeting!"

Sho gyō mu-jō to wa issai kono sekai ni aru hodo no koto wa nan de arō to hitotsu to shite todomaru to iu koto wa nai mono ja to iu koto ja. Naru-hodo! haru ka to omoeba natsu ni naru, natsu ka to omoeba aki ni naru; yo ga aketa ka to omoeba hi ga kureru; kuru ka to omoeba kaeru; tatsu ka to

Sho gyō mu-jō means, of all things in this world whatsoever they may be not one *abides*. And it is even so. When we fancy it is Spring, it is Summer; when we fancy it is Summer, it is Autumn; when we fancy it is day-break, it is sunset; when we fancy one is coming, he is gone; when we fancy one is standing, he is

omoeba suwaru; mono iu ka to omoeba danaru; issai todomaru koto wa nai mono de; sore ga jiki ni tenri no ryūkō—shō shi no michi ja kara, soko de ze shō meppō to iuta mono ja.

Sore wo kono bompu shōjin to iu mono wa dōmo umareta to ieba, yohodo mae no ni jū nen san jū nen mukashi no koto to omōtari: mata shinuru to ieba, mada mada ima kara yohodo ato no kono karada no ganyari taoreta toki no koto ja to bakari omōte oru kara, sore de michi wa sokkon tadaima no michi to iu koto ga dō shite mo gaten ga yukanu. Nangi na mono ja. Sore ni tsuite koko ni okashii hanashi ga aru.

seated; when we fancy one is speaking, he is silent; there is nothing that has *permanence*. Precisely *that* is the river of nature—the way of birth and death: and so it has been called *ze shō meppō*.

And yet ordinary people, when they speak of their birth, are prone to think of it as something away back twenty or thirty years, something that happened long ago. Or if they speak of their death they think of it only as a time still far in the future when this body shall have fallen down limp. And therefore the idea that the michi is a michi for the present they can never comprehend. Poor things! In illustration of this I have an amusing story to tell you.

NOTES.

Kōshi sama mo: Confucius also: Confucius once expressed the views of the preacher. *Kaku no gotoki ka: ka* weakens the assertion: rendered, 'it may be.'

Nan de are to (mo): nan de mo. Kano: frequently used like *sei no* for that in the sense of the familiar, the well known: see page 243. *De iu toki wa:* if one speaks with, to use the language of. *Shō, rō, byō, shi:* birth, old age disease, death. The original words are transferred to the translation, because the preacher expounds them. *Nogaruru mono wa: wa* rather than *ga* suggests the contrast, whatever *else* there may be in the world there is nothing that *escapes* et cetera. *Sore:* of this. *Hitotsu:* as a single

example. *Koto :* the story of. *Ite miru to :* if we take, let us take.

Dekita tokoro ga : had *wa* been used rather than *ga*, the statement would answer the question *what* is the dekita tokoro? *ga* being employed the statement answers the question *which* is the dekita tokoro? i. e. it points out precisely *which* stage in the history of the *kimono* corresponds to birth. The point is brought out in English by inserting an emphatic *that*. *Shō :* the preacher uses the Chinese and gives the Japanese equivalent for the benefit of his audience. *To iu :* may be regarded as. *Yōjō aikanawazu :* it is all over : an expression used when at last a person dies. *Shiyō* (or *shikata*) *ga nai :* unavoidable, hopeless, beyond one's resources, beyond saving. *Kore mo :* literally this also : *mo* suggests the fact that other things also pass through a similar experience. *Kyōgai :* the boundary line (here between *kimono* and *boro*), literally 'if we speak from the kimono side of the line (i. e. regarded as a kimono), it is death'. *Kore kara kore :* the second *kore* might be dropped. *Gwanrai :* strictly speaking. *Itsu ri no mono :* all one, essentially the same. *To iu koto :* the fact that, that.

Hashiru (no) wo : the object of *ieba :* if we speak of the flight of the arrow et cetera. As frequently it is simpler in English to begin a new sentence ; hence the rendering looking at this et cetera. *Iwanya : iwanakereba. Yōna mono : yō na* weakens the assertion, changing 'must' into 'might'. *Yuku to kuru to ga : ga* rather than *wa* particularizes coming and going as being of all things *the* things that are not *essentially* different. *De mo :* nor. *Koko ni : Inada.....shiran :* a quotation from the Analects of Confucius. The preacher reads his own thought into the quo-

tation. The natural interpretation of the quotation is: we know not life and therefore we can not know death, since death is mere *mysterious* than life. According to the preacher, the quotation means: we know not life and therefore we can not know death, for life and death are the *same* thing only looked at from different angles of view. If one know one, he would know the other.

Sate sore kara: well, next. *Migi no:* see page 219. *Yara: ka. Mi no ue wo kataru:* to tell the story of one's life: *mi no ue hanashi*, one's personal history. *Katari-ai: ai* is often added to the stem of a verb with the force of mutually, together, one another. *Kataito:* the pillow word of *yoru: kataito* means also a kind of thread: *yoru* means both might and also to twist. For *makura kotoba* or pillow words, see Aston's Grammar of the written Language, pages 210—212. *Nado iu yō na:* such as.

Jukkwai: a poem expressive of one's feelings. *De mo:* for example, say. *Yonde iru:* here, compose. The rags pass away time in composing poems in the Japanese fashion. *Yara mo shiremasenu: ka mo shiremasenu.*

Iya: the preacher dissents from such a gloomy view of existence. *Mata.....de mo nai:* not.....either, nor. *Shō:* form or nature. *Sore mo mata:* here again. *Sono mata:* next, in turn. *Tabitabi ni: tambi ni. To ato ni wa:* when and not before, *then. Chirigire-chirigire no byōki:* pieces-sickness: rendered, the tatters. *To:* when, and then. *Mō:* now, at last. *Gomokuba:* in Tōkyō, *gomisutcba* or *gomidame. Hoka suru:* in Tōkyō, *utcharu. Sore ga: ga* rather than *wa* particularizes: it shows *which* or *precisely what* stage in the existence of the *kimono* corresponds to sickness. *Sei:* cause, means, because of, that

is why: *Shimeri ga nai sei ka,* I suppose it is because there is no moisture: *jikō ni makemashita sei darō,* it must be because of giving way to the temperature: *furui ie no sei ka shite,* I suppose it is because it is so old: *sono sei ka shite,* perhaps that is why: *atsusa no sei ka to omou,* I attribute it to the heat. *Magai mo nai:* genuine. *Umare-kawari:* re-birth, new birth. *To iu yō na mono ja:* may be called, may be regarded as. *Itte mo daiji nai yō na mono ja:* even if it be said to be et cetera, it is a no harm sort of thing; i. e. it may safely be said.

Ganzen ni: before the eye: rendered, 'actually.' *Katachi no me ni micru:* visible. *Sono tōri:* in the way described. *Sori ya:* why! (introductory to proof). *Gorōjiro: goran nasai. Nado:* say. *De mo:* for example. *Tokoro ga: ga* has the particularizing force already referred to. *Toshi no yoru no: toshi no yoru no de.*

Ryūkō: flowing, going, passing, transient, fashion: rendered 'river.' *Sore ni tsurete:* conformable to that, and so. *Ugoki-toru:* move on. *Nyorai* is a generic term for Buddha: hence *Amida Nyorai* and *Shaka Nyorai: Shaka Nyorai* is Gautama Buddha. *To ka iu: ka* weakens the statement: rendered, 'supposed to have.'

Shō (all) *gyō* (phenomena) *mu* (not) *jō* (permanent) *ze* (this) *shō* (becoming) *metsu* (destruction) *hō* (law) *shō* (becoming) *metsu* (destruction) *metsu* (destruction) *i* (done) *jaku* (calm) *metsu* (destruction) *i* (becomes) *raku* (bliss). The lines are difficult to translate. For a slightly different rendering, and also for an account of the incident referred to, see the Introduction of Satow and Hawes' Handbook for Japan, papes 77—79. *Ni roku ji:* according to the old

style the day was divided into twelve (not twenty four) hours.

To wa : to is the sign of quotation, and is constantly used when repeating an expression just employed. *Nan de arō to : nan de arō to mo. Hitotsu to shite : hitotsu mo. Todomaru to iu koto wa nai :* *wa* rather than *ga* suggests the contrast, whatever *else* there may be there is nothing that *abides*. *To iu koto ja :* means. *Ka to omou :* to fancy that. *Sore ga : ga* rather than *wa* particularizes : see page 221. *Jiki ni :* here equivalent to *sunawachi*.

Sore wo : and yet : as here, *wo* at times has an adversitive force. *Bompu* is the unenlightened man of Buddhism, and *shōjin* is the opposite of the *kunshi* or the superior man of Confucianism Here as frequently the terms are about equivalent to common people or the average man. *Dōmo :* here equivalent to 'prone'. *Ganyari :* used of wilted flowers. *To iu koto : that.*

FOR LIFE.

Aru tokoro ni ōzakenonde wa suikyō suru nora-musuko ga atta tokoro; oya ga ōki ni kurō ni omōte, aru hi musuko ye iimasu ni wa, "Sonata no sake wa hanahada warui kuse no aru sake ja hodo ni, irai kitto aitsutsushimi shōgai kin-shu itashimasei" to mōshita tokoro, musuko ōki ni meiwaku shite, "Watakushi ga are hodo suki na

In a certain place there was an idle son who would drink to excess, and then become violent. His father felt very anxious about it and one day said to him, "Drinking has an extremely bad effect upon you : and so you must restrain yourself and give up sake as long as you live." The son was therefore in a great quandary and answered "For you to tell me that as long as I live I am not to drink my sake

sake wo shōgai nomu na to iwasharu wa—sori ya ammari de gozarimasu. Shikashi mā ni san nen kin-shu shimashō kara, sore de kannin shite kudasare" to iu tokoro; oyaji ikkō kiki-irezu, "Iya! iya! sonata no akushō sake wa nakanaka ni nen ya san nen no kin-shu gurai de anshin wa dekinu kara, dō de mo shōgai sake wa nomu na" to iu yue, musuko iyoiyo tansoku shite nani ka anjite orimashita ga, yagate nanto omoikaeta yara, te wo tsuite iimasu ni wa: "Ikasama! shōgai kin-shu no koto wa kitto tokushin itashimashita. Shikashi nagara watakushi mo are hodo suki na sake wo shōgai nomanu koto to omoeba, dō yara sei ga ochita yō de chikara naku omoimasu shi, sono ue mohaya kyō ga sake to wa shōgai no iki-wakare to mōsu mono nareba, semete no nagori ni, kyō ichi nichi wa o yurushi nasarete kudasaremase" to mōsu yue, oyaji mo mottomo no koto to omoi: "Sonnara, kyō ichi nichi wa yurushite nomasu beshi, myōnichi yori wa kitto shōgai kin-shu zo" to mōshitsuke: ōki na kami ye sumi-kuro ni "Shōgai kinshu" to kakitsukete yarimashita tokoro, musuko ga mite iimasu wa, "Kono tōri irai kitto aimamori: shōgai sake wa nomi-

that I am *so* fond of—that is asking too much. I will however give up the use of it for two or three years: and I beg you to let me off with that." But his father would hear of nothing of the kind: "No!" said he. "Considering the bad effect that sake has upon you, with anything like two or three years of abstinence I could have no *peace of mind:* and therefore I am determined that you shall not drink sake as long as you live." Accordingly the son was more and more perplexed, and kept ransacking his brain (for something to propose). Presently a new idea seemed to strike him. He put his hands down on the mat and said: "You are quite right! And as to giving it up for life—I agree to that positively. But when I think that for the rest of my life I am not to drink my darling sake, somehow or other it seems as if my strength had failed and I feel perfectly used up. And besides since to-day at last is the day when I am to bid to *sake* a life-long farewell, I think you might excuse me for this *one day*—just to say good bye." His father also thought that that was reasonable. "Well then," he charged him, "For *this one day* you have my permission to drink: from *to-morrow* positively you will give it up for life." Then on a large sheet of paper and in a bold hand he wrote down for him, "Abstinence for life." The son read it over and said, "Hereafter I will positively stick to this to

masumai. Shikashi nagara, sono uchi kyō wa gomen no tōri yue, kono waki ye, 'Tadashi: kyō wa yurusu: myōnichi yori' to o shirushi kudarare" to mōsu yue, kore mo motiomo to omōte kaite yarimashita tokoro, musuko wa sore wo mitsuke no hashira ye bettari to haritsuke oki.

Sono hi wa shūjitsu nomimashita ga, mata yokujitsu mo asa kara sake wo nomimasu yue, oyaji wa akirete iimasu wa, "Kanete shōgai kin-shu no koto sakujitsu kitto mōshitsuke ano harifuda made kaite yatta ni, naze ano tōri wo mamori oranu?" to togamemashitareba, kano musuko ga iimasu wa, "Hai! iya! ano tōri wo kitto mamotte orimasu" to iu. Oyaji masumasu hara wo tate "Sore de mo soko ni nonde de wa nai ka?" to mōshitareba, "Iya! ano harifuda ni mo 'Kyō wa o yurushi' to gozareba, kyō wa nomimasuru. Watakushi kin-shu wa myōnichi yori shōgai de gozaru" to iute, sono hi mo nomi: mata yokujitsu mo "Kyō wa gomen ja" to iute wa nomi shite, shōgai kin-shu wa senanda to mōsu hanashi ga gozari-

the very letter: for *life* I will drink sake no more. But meanwhile as I have your consent for *to-day*, please write down on this side, 'However: to-day it is permitted: from to-morrow.'" This also his father thought reasonable and wrote it down for him. And then the son covered the whole back of it with paste, struck it fast to the pillar before one on entering the house and left it there.

That day all day long he drank: and likewise the next day also he took his sake from the morning on. His father was greatly surprised, and said to him "Yesterday as you know I gave you positive orders about giving up drinking for life: and I actually wrote out that placard for you. And now what is the reason you are not sticking to what is written?" When he scolded him in this way, the son replied, "Oh! I beg your pardon! I am sticking to the very letter of it." His father was still more angry. "But there you are drinking: are you not?" said he. "Excuse me," he replied, "on the placard itself it is written '*To-day* it is permitted': and so to-day I drink. My abstaining is for life beginning with to-morrow." So saying, that day also he drank. And the next day too he said, "Pray excuse me for *to-day*;" and then he drank. And the abstaining *for life* he never did at all. Such is the story. And very likely ignorant people like you and

masu ga. Ōkata meimei gotoki no shōjin ga, chōdo kono musuko to onaji koto de, "Ore mo shōgai ni wa oyatachi ni mo anshin saseru tsumori ja ga, mā kyō wa gomen ja" to iute wa oya ni kimo wo irase. "Ore mo shōgai ni wa shujin ye no hōkō wo taisetsu ni suru tsumori ja ga, mā kyō dake wa o yurushi ja" to iute wa hōkō wo okotari. "Ore mo shōgai ni wa ano shugyō wo suru ki de oru ga, mā konogoro wa o yurushi ja" to iute wa asobi. "Ore mo shōgai ni wa sono michi wo manabu tsumori ja ga, mā ima wa gomen ja" to iute wa ukauka tada kuchi de bakari "shōgai shōgai" to iute kurasu hito ga seken ni wa ōku aru mono ja ga. Sono "shōgai" to wa itsu no koto zo? Yahari tadaima tadaima no koto ja nai ka? Sono mata, tadaima tadaima ga "shōgai" de shini oru koto wo ima hitotsu kuwashū o hanashi mōsō nara, hito no kono karada wa mae ni mo iu tōri kono ten no kūki no karimono ja ga, sore ga chōdo nempu ni shite karite oru yō na mono ja. Hatachi de shinuru hito wa ni jū nempu wo karita no, san jū sai de shinuru hito wa san jū nempu wo karita no, go jū sai no hito wa go jū nempu, shichi me, just as this son, will say, "I also *for life* intend to give my parents and the rest of them peace of mind, but *to-day* I beg to be excused." And then they put their parents in a fever of anxiety. "*For life* I also intend to serve my master faithfully" (they say), "but *to-day* I beg to be excused." And then they neglect their duties. "*For life* I also purpose to be diligent, but for the *present* I beg to be excused," they say. And then they spend their time in idleness. "*For life* I also intend to learn the michi, but *now* I beg to be excused," they say. And then they live without a purpose, saying only with their lips, "for life, for life." Out in the *world* there are many such. But this "for life"—what does it mean? After all does it not mean the present moment? More than that, it is precisely the present moment that is "for life," and it is ever dying. To put this matter to you once more and accurately. These bodies of ours, as I have already said, are things borrowed from this air of heaven. And they are precisely *the* things that are mere loans to be paid in yearly payments. The man who dies at twenty has borrowed (to pay in) twenty yearly payments: the man who dies at thirty has borrowed to pay in thirty yearly payments: the man who dies at fifty may be regarded as one of fifty yearly payments: the man who dies at seventy, as one of seventy yearly payments: Urashima Tarō as one of eight thou-

jū sai no hito wa shichi jū nempu, Urashima Tarō wa hassen nempu, Tōbōsaku wa ku sen nempu to iu yō na mono de: sukoshi nempu no kubari yō ni, nagai to mijikai to no chigai ga aru bakari. Izure nempu no karimono yue, kō shite oru uchi ji ji koku koku ni shakusan-kata ye hikitorareru.

Sudé ni konchō mo watakushi ga kono kami wo yuimashita ni daibu kamige ga nukemashita ga: ano kamige mo mō kochira no karada ye torikaesō to iu koto wa dō shite mo dekimasenu kara, are hodo wa mō watakushi ga kono karada ga shinda no ni chigai wa nai no ja. Sore de kore mo taisō na koto ni shimasureba, sōshiki de mo senya naranu yō na mono ja ga: sono yō ni "Kamige ga nuketa" to iute wa sōshiki wo shitari; "ha ga nuketa" to iute wa sōshiki wo shitari; "tsume wo tsunda" to iute wa sōshiki wo shi oru to, ato ni wa yaito no kasabuta no ochita no made sōshiki wo senya naranu kara, sore de mā kamige no nuketa gurai wa, ensaki ye tsumande dete kuchi no saki de 'Fū' to iu kurai no indō de sumashite okimasu ga: sore de mo mayoi mo senu ka shite, tsui ni kamige no yurei ga deta no nuke-ha no yurei ga deta no to iu koto mo kikanu.

sand, and Tōbōsaku as one of nine thousand yearly payments. In the method of arranging the yearly payments—whether they shall be few or many—there is a slight difference, and that is all. In any case they are loans to be paid in yearly payments: and therefore while we are employed as we are now, hour by hour moment by moment we are making our payments to our creditors.

Already this morning, for example, in dressing my hair, a number of hairs came out. That hair, I can never return again to my body: and therefore to *that extent* there is no doubt at all that this body is mine has now died. And so if we should treat this too with due respect, I suppose we should have to have a regular funeral over it. And on that principle we should say "I have lost a hair," and then have a funeral. We should say "I have lost a tooth," and then have a funeral. We should say "I have pared my nails," and then have a funeral. And, if we carried out the principle, at last we should have to have a funeral even when the scab of the moxa drops off. And therefore when we loose a *hair* we go with it between our fingers out to the edge of the veranda, and end the matter with a whiff from the tips of our lips for the *indō*. However it does not wander to and fro, it seems: and so we never hear anything about the ghosts of hairs or teeth appearing and so forth.

Tsuyu no mi to
Iu mo nakanaka
Soragoto yo:
Ide iru iki ni
Kiyuru inochi wo.

To say it is a body made of dew:
How very
False it is:
The life that vanishes
With every breath.

Sono tōri ji ji koku koku ni kono karada wo shakuscukata ye hikitorarete nempu no sanyō ga sunde shimau to, "Ni ichi ten saku — sanyō aisumi mōshi soro. Medetaku kashiku" to Tentōsama no o chōmen ye sumi wo hikareru to, danna-dera ye katsuide yuite, "Namu kara tannō," "Chan garan don." Are ga soroban wo nageta oto ja.

Thus hour by hour moment after moment are we paying back our bodies to the creditor. And when our yearly payment account is all settled, (Tentōsama) says "Twice one are—your account is all settled. I congratulate you." Then he draws his pen across his book. And then we are borne to the family temple on the shoulders of the bearers. And it is "Namu kara tannō," and "Chan garan don." And that is the sound of flinging down his soroban.

Ano yō na oto wo kiite mo yahari bonbu to iu mono wa yoso ni bakari nempu no sanyō ga sumu yō ni omōte, waga mi wa kanateko nanzo no yō ni omōte oru kara, soko de "Haru wa dō shiyō? aki wa kō shiyō; rainen wa dō shiyō? sarainen wa ā suru no" to, muri-mutai ni kokū wo tsukande kanjin na ima no koto wo okotaru. Nanto! oroka na mono de wa nai ka? Jikwai Sōjō no uta ni:

And yet even when they hear such sounds, *common people* think of it as only the settling of the yearly payments of some one else. They themselves are something like a crowbar. And so they say, "What shall I do in the Spring? In the Autumn I will do so and so. What shall I do next year? The year after next I will do so and so. And recklessly building castles in the air, they neglect the essential present. What a piece of folly! In the poems of Jikwai Sōjō:

Kiku tabi ni
Yoso no aware to
Omou koso:

Every time one hears of it (death),
To think
It is the sorrow of another:

Naki hito yori mo	That is greater frailty
Hakanakarikeri.	Then even his who is no more.

Sore ja ni yotte, o tagai ni ima ga shinuru massaichū: kō shite oru no ga shini oru no ja. Therefore for all of us, the present —*that* is the very midst of death: living as we are—*that* is dying.

NOTES.

Ōzake nonde wa: see page 245. *Nora-musuko:* so also *nora-neko*, a 'fence' cat. *Tokoro:* employed as a connective: the preacher might have said *ga*. *Sonata.....sake ja:* the idea of the Japanese is expressed in the translation: more literally rendered, "your (drinking of) sake is a (drinking of) sake having a very bad effect:" compare *anata no yumi wa jitsu ni go jōzu da*, you are very skilful with your bow. *Hodo ni: kara. Ai* strengthens *tsutsushimi. Itashimasei: itashimase:* the imperative, rendered 'must.' *Shōgai:* for life. *Mōshita tokoro: nōshitareba. Meiwaku suru: komaru.* He was in a quandary because on the one hand he could not give up sake, and on the other he could not disobey his father. *Watakushi ga: watakushi no. Are hodo:* so. *Iwassharu (ossharu) no wa:* with regard to your saying, for you to say. *Kara:* because, and therefore, and. *Sore de:* with that. *Tokoro: ga. Aku-shō:* vicious nature, bad effect. *Wa:* as to, considering. *Gurai de:* with that quantity, with anything like. *Anshin wa: wa* rather than *ga* suggests the contrast that whatever *else* might be said in favor of the proposition it would bring him no *peace of mind. Dō de mo:* rendered, I am determined. *Sake wa: wa* rather than *wo* suggests the contrast, whatever *else* you may drink you shall not drink *sake.*

Nanto (or *dō*) *omoi kaeta yara* (or *ka*): somehow he changed his mind, a new idea seemed to strike him: literally, How did he re-think? i.e. I do not know the process that went on in his mind (but obviously something had taken place). *Nani wo omotte iru ka?* means 'what are you thinking about?' *Nanto* (or *dō*) *omotte iru ka?* means 'what do you think of it?' *Watakushi mo: mo* brings out the idea that the son had an interest in the matter as well as his father. *Dō yara:* somehow. *Kyō ga: ga* rather than *wa* particularizes to-day as the day. Hence the statement is not rendered 'to-day I am to bid farewell et cetera,' but 'to-day is the day when et cetera.' *Kyō wa watakushi no tanjōbi da* means 'to-day is my *birthday*,' and answers the question What is *to-day?* *Kyō ga watakushi no tanjōbi da* means '*to-day* is my birthday,' and answers the question *When* is your birthday? *Sake to* (or *ni*) *wa:* not the ordinary farewell to one's *parents* but a farewell to *sake:* hence *wa*. *Nareba:* since. *Semete no nagori ni:* just for a good bye. So one says to a guest, *semete mō ichi nichi o tomari nasai*, stay just one day longer. *Kyō ichi nichi wa: wa* suggests the contrast, only for *to-day* not for *to-morrow*. *Nomasu beshi: nomasō*. *Mōshitsuke:* charged. *Kono tōri:* this way, i. e. to the very letter. *Tadashi:* added to documents to call attention to exceptions et cetera. *Kaite yarimashita tokoro: kaite yarimashitareba:* wrote it *for* him. *Musuko wa: wa* suggests the contrast, *others* might have done *differently*—put it away in a drawer for example; *he* did *so and so*. *Sore:* the paper. *Bettari to:* not a little on each corner, but all over the back. *Oyaji wa: others* might not have been, his *father* was surprised: hence *wa* rather than *ga*. *Kanete:* already, as you know: *kanete mōshiageta tōri*, as

I have already said, as you are now aware. *Koto : koto (wo).* *Made :* he went beyond a more verbal agreement : rendered, 'actually.' *Yatta ni : yatta no ni.* *Ano tōri :* that way, i. e. as written. *Sore de mo :* but. *Iya :* no, I beg your pardon, excuse me. *Nonde wa nai ka : nonde iru de wa nai ka.* *Harifuda ni mo :* on the placard also, not merely in their verbal agreement : rendered, 'on the placard itself.' *To gozareba: to kaite gozareba.* *To iute :* so saying. *To iute wa :* he said, and then : see page 245.

Shōjin : see page 254. *Ore mo :* I also (as well as others), I myself. *Shōgai ni wa :* in contrast with *kyō wa :* hence *wa.* *Oyatachi ni mo :* my parents also, i. e. as well as others—my wife and children for example. *Kimo wo irase :* literally, bake their gall. *Hōkō wo taisetsu ni suru :* serve faithfully. *Ki de oru :* purpose. *Ukauka :* without any fixed purpose. *Seken ni wa : wa* suggests the contrast, out in the *world* it is so, in the *audience* it is quite different. *Aru mono ja :* there are.

To : sign of quotation employed in repeating *shōgai.* *Itsu no koto zo :* best rendered, 'what does it mean?' *Yahari :* here, after all. *Sono mata :* more than that. *Tadaima tadaima ga : ga* rather than *wa* particularizes, identifies, selects : it is precisely the *present* that et cetera ; the present, *that* et cetera. *Koto wo :* the object of *o hanashi mōsō.* As frequently, it is simpler in English to begin a new sentence. *Ima : mō.* *Sore ga : ga* as above with *tadaima :* it is precisely *they* that et cetera ; they of all things are *the* things that et cetera. *Chōdo yō na :* just like, mere. *Ni shite :* as, in. *Urashima Tarō :* a Japanese said to have lived for eight thousand years. *Tōbōsaku :* a Chinaman. *To iu yō na :* may be regarded as.

Izure : in any case. *Hikitorareru :* we are paid over.

Konchō mo : this morning also, as well as on other days, for example, say. *Kamige :* in Tōkyō, *kami no ke. To iu koto wa :* whatever *else* he can do, he can not do that: hence *wa* rather than *ga. Are hodo wa :* not *entirely*, but to *that extent :* hence *wa. Kore mo :* this too, this as we treat other parts of the body—an arm say. *Taisō na koto ni suru :* to treat with due respect. *De mo :* even; rendered, 'a regular.' *Yō na mono ja : yō na* weakens the statement: rendered, 'I suppose.' *Sono yō ni :* in that way, on that principle. *To iute wa :* say, and then: see page 245. *Shi oru:* continued action: rendered, 'carry out.' *Mā:* say, not to mention other things. *Gurai wa :* that quantity of death (not an arm say, or the whole body): best rendered by 'when' followed by emphasis on hair. *Kurai no :* that quantity of, to serve as, for. *Indō :* the address of the priest guiding the dead man to Gokuraku, and without which he would wander though the world a ghost. The puff guides the hair whither it should go. *Sore de mo :* however. The rites though simple are sufficient. *Mayoi mo :* wander, say. *Mo* suggests that ghosts have other disagreeable duties to perform. *Ka:* weakens the statement: rendered, 'it seems.' *Shite :* and so. *Tsui ni :* never. *To iu koto :* (hear) about. *Mo :* also, among other things, and so forth. *Soragoto :* false, because dew is far too enduring a thing to compare the body to. *Ni ichi ten saku : Tentō Sama* is represented as making out the account on his soroban. Rendered literally the words mean, 'two (into) one above make'..... *Ten* is the upper part of the soroban. This is one of the first things a child learns in learning the use of the soroban. Hence it is like saying in English, 'twice one are'.....

Medetaku kashiku : employed at the close of letters written by women; and a stereotyped way of saying, no bad news. Here, I congratulate you. *Namu kara tannō :* words from the funeral liturgy. *Chan garan don :* the sound of the funeral music. *Are ga :* the preacher has been identifying the various things, telling which is which: hence *ga* rather than *wa*.

Ano yō na oto : i. e. the sound of a funeral service. *Yoso ni :* some where else: here, some one else. *Waga mi :* he himself. *Suru no to : suru no to itte. Kokū wo tsukamu :* to grasp the air, be visionary, build castles in the air. *Sōjō :* a title conferred upon priests: usually upon men in charge of a large temple or a number of temples. *Ima ga : ga* has the particularizing identifying force so often referred to: *wa* would answer the question, What is the present? *ga* answers the question, *When* are we in the midst of death? *when* are we dying?

IN PURIS NATURALIBUS.

Sore ni tsuite koto ni okashii hanashi ga aru. Kore wa chitto iyashii hanashi naredo, sennen watakushi ga aru jōka no machi-bata de mita koto de gozarimasu ga.

In illustration of this I have an amusing story. This is a rather homely story, but it is a thing that I saw myself some years ago in the outskirts of one of the castle towns.

Sono atari no bimbōnin no ko to miete—toshi mo nanatsu yatsu gurai no otoko no ko ga tōfuya ye tōfu no kara wo kai ni itta no to miete, chiisa na zaru ye tōfu no kara wo irete

What seemed to be a poor child of the neighborhood—a boy of some seven or eight years of age had apparently been to a tōfu shop to buy some of the husks, had put the husks in a little basket and set it up on top

takaku waga atama no ue ye sashiage, hanauta utōte modori orimashita ga. Hajime sono hahaoya ga, sono ko wo kai ni yaru toki, "tochū de hito ni misenu yō ni shite kōte modore," to de mo iute yatta mono to miemasu ja.

Kore ga kono Edo nado de wa nai koto de gozarimashō ga, inaka de wa yoku aru koto de gozarimasu. Oya ga binbō de kodomo wa ō shi, kyō wo kui-kaneru to iu yō na gesen na mono wa, o meshi no tashi ni, kono tōfu no kirazu wo aemazete kūte oru to iu yō na mono ga ikura mo aru koto de gozarimasu ga. Sono yō na mono no kuse ni, sono kirazu wo kau koto wo erai hito ni hajiru de gozarimasu ja.

Soko de kano hahaoya ga tochū de hito ni misenu yō ni shite to iuta no mo yahari sono kaku na koto de. Sono hahaoya no kokoro ni wa, sono ko ga kirazu wo kōte modoru wo shizen kinjo no tomodachi ga mita nara, are mo uchi ga binbō de tsune ni tōfu no kirazu wo kūte sodatsu to de mo omou ka. Sō suru to kono nochi ano ko ga tomodachi no naka ye dete mo, kata ga semai no, ganka ni mirareru no, baka ni sareru no to iu yō na koto de—iroiro higanda kokoro ga atte iuta koto to miemasu.

of his head, and was on his way home humming a song. On starting out however, when his mother sent him to the shop, it seems that she sent him off saying that he was to buy the husks and come back without letting people see them on the way—or some thing of that kind.

In such places as Yedo I suppose this never happens, but out in the country it occurs frequently. The father is poor, and the children are numerous; and they can hardly live from day to day. Such humble people get along by mixing in these tōfu husks to eke out their rice. And there are ever so many people of that kind. And yet *such* persons are extremely ashamed of being seen buying the husks.

Accordingly this mother's saying that he was not to let people see them by the way was also of a piece with this. To *her* mind, if his companions in the neighborhood should chance to see the boy coming home with the husks, they might perhaps suppose that he was one of the boys whose families are poor and who never have anything to eat but tōfu husks. And if so, even if the boy should afterwards go out among his companions, he would shrink away from them or would be looked down upon or be treated as a dunce: and such being the case—with a mind full of all sorts of suspicions—it would seem that she told him what she did.

Tokoro ga sono ko wa kano kirazu wo ireta zaru wo waga atama no ue ye nosete, kinjo no tomodachi ga ōzei asobi orimasu no ye mukatte iimasu ni wa: "Kō! kō! minna koko ye kite. Ore ga koko ni motte oru kono zaru no naka ni wa nani wo irete oru ka? iute mi nasare," to iimasu ja. Sō suru to soko ni oru tomodachi ga doyadoya to yotte kite, hitori no ko ga iimasu ni wa, "Ore ga iiatete mishō. Sore wa ōkata mame de arō" to iimasu to, kano zaru wo motta ko ga kaburi wo futte, "Iiya! mame ja nai, mame ja nai" to iimasu. Mata hitori no ko ga, "Ore ga iute mishō. Sore wa azuki ja, azuki ja" to iimasu to, "Iiya! azuki de mo nai, azuki de mo nai" to iimasu. Mata hitori no ko ga, "Miso ja, miso ja" to iimasu to, "Iiya! miso de mo nai, miso de mo nai," to iimashite: dō shite mo kirazu to iu koto wo minna yō iiatemasen na. Sō shimashitara sono zaru wo motta ko ga iimasu wa, "Ei! minna yō iute de nai. Kore wa kirazu ja ni!" to iimasu to sō suru to, ōzei no kodomo ga kuchi wo soroete, "Fū! homma ni sori ya kirazu ka e? Sonnara sono zaru wo oroshite sono naka wo mise nasare" to iimashitareba, "Iiya! naka wo miseru koto wa naranu," to iu. "Naze naka wo mise nasaranu ka?" to ieba, "Sori ya uchi no kakasan ga hito ni misenu yō ni shite motte modore" to iwareta kara ja to iimashita ga. Nanto! kodomo no hara no naka to iu mono wa makoto ni ninga no hedate no nai,

However the boy carrying the basket with the husks on the top of his head said to a lot of his companions playing together, "Here! here! all of you come here. What has I put in this basket that I have? See whether you can tell." Thereupon his companions there came clattering up in a crowd and one of the boys said, "I'll guess it for you. It must be beans." Upon which the boy with the basket shook his head and said, "No! it is not beans: it is not beans." Another one of the boys said, "I'll guess it for you. It is red beans: red beans." "No! it is not red beans either: it is not red beans either." Another of the boys said, "It is miso: it is miso." "No! it is not miso either: it is not miso either," said he. And try their best none of them could guess that it was husks. And so the boy with the basket said, "Pshaw! none of you can tell. Why! it is tōfu husks." Thereupon a lot of the boys called out together, "Oh I say! really is it husks? Then take down the basket and let us see inside." "No!" said he, "I can't let you *see* inside." "Why won't you let us see inside?" said they. "Because my mother told me to bring them home without showing them to people." Oh the heart of a child—how innocent, how pure it is! His mother told him not to let them be seen, and so in all sim-

kirei na mono ja na! Oya ga "hito ni miseru na" to iuta kara, shōjiki ni mise wa senu ga, sono "miseru na" to iu imiai wa, kodomo no hara no naka ni wa tonto oboe no nai koto ja yue, wakaranu ja.

Mata kono hanashi wo aru tokoro de hanashimashitara, mukō no jin ga iwaremasu wa: "Iya moshi. Kodomo to iu mono wa doko de mo josai no nai mono de gozarimasu. Watakushi ga kinjo ni mo chōdo sono yō na koto ga gozarimashita" to iwaruru. "Sori ya dō shita koto ka?" to toimashitareba, Kore mo yahari bimbōnin no ko ja sō de gozarimasu ga.

Oya ga yohodo no bimbō de: kanai no kigae mo nai shiawase yue, shōgatsu ga kite mo hahaoya ga kodomo ni sentaku shite yaru koto mo narazu: yōyō haru san gatsu goro no tenki no yoi hi wo hahaoya ga mitatete sono ko ye iimasu wa, "Kyō wa sochi ga kimono wo sentaku shite yaru hodo ni, soto ye dezu ni uchi ni ore," to iute kimono wo nugashimashitara, sono ko wa hadaka de furui-furui "Kakasan ore wa samui to iu kara, "Ō! sonnara mā soko no futon nari to kabutte ore" to iimashita. Soko de sono ko wa, "Ai!" to iute soko ni atta futon wo totte senaka kara hikikaburi kubi bakari dashite suwatte iru to kado-

plicity he would not *show* them. But why she should say "Do not show them," he did not understand; because in his heart of a *child* it was a thing that found no response at all.

Moreover when I told this story at a certain place the man to whom I was talking said to me, "Oh! that is quite what one might expect. Children everywhere are innocent things. In our neighborhood also we had just such an occurrence." "How was that?" I asked. This also, was a story of a poor boy.

The parents were very poor: their condition was such that they actually had no spare clothing in the family. Therefore even when New Year's time came the mother could not even *wash* for the children. At last in the Spring, some time in the third month, she looked out for a fine day and said to the boy, "To-day I am going to wash your clothes for you: and so you are to stay at home and not go out of doors." So saying she took off his clothes. Thereupon the boy being naked and shivering all over said to her, "Mamma, I am cold." "Oh! well then," said she, "just wrap yourself up in that futon or anything else." Accordingly the boy said, "Very well:" took the futon that was there, pulled it up over his back leaving only his head out, and was sitting down. Just then four or

guchi ye kinjo no tomodachi ga shi go nin zurede kite, "Mankichi San asobō" to iu to, sono ko ga uchi kara "Iiya kyō wa derarenu wae" to iu to, hahaoya ga ki wo monde "Ei! kono ko wa damatte oreba yoi no ni," to omōte oru uchi, mata soto kara tomodachi ga yobimasu to, "Iiya! kyō wa derarenu: minna mā koko ye ki nasare" to iu kara, hahaoya wa "Mā tomo dachi wo yobaneba yoi no ni" to omou uchi haya, tomodachi wa doyadoya to agatte kite sono ko no mae ye gururi to inarabi. Nani yara gayagaya ii oru uchi yagate kochira no ko ga iimasu ni wa, "Ore wa kyō nan de kono yō ni futon wo kabutte suwatte oru no ka? iiatete mi nasare" to iimasu to, hahaoya wa mō tamaranaku natte kara, hata kara "Kore! Man ya!" to iute nirande misete mo, sono ko no kokoro ni wa sono wake ga wakaranu kara, haha no kao wo jirojiro mi nagara, yahari tomodachi ye, "Sa! sa! iute mi nasare" to iu to, tomodachi wa kuchi wo soroete, "Sore wa samui kara de arō to iu. Sō suru to, Iiya! samui kara de wa nai" to iu to, "Sonnara kaze wo hiita no ka?" to iu to, "Iya! kaze de mo nai" to iu wo hahaoya ga soba kara totte "Ō!

five friends in the neighborhood came in a party to the gateway. "Mankichi! let us go and play," said they. When they said this, the boy replied from inside of the house, "No! to-day I can't go out of doors." There upon his mother was worrying and thinking, "Pshaw! I wish the boy would hold his tongue." Meanwhile his companions called to him again from outside: and he answered, "No! I can't go out to-day: come in here all of you." At this his mother thought to herself, "I wish he would n't call the boys in." While she was thinking this and before she had time to say anything, his companions came up chattering together and stood in a ring before the boy. While they were chattering away about something or other, presently the boy said to them, "See whether you can guess why I am sitting in this way to-day with a futon around me." Thereupon his mother could contain herself no longer, and interrupting them said, "Here! Man!" and gave him a look. But even so, as the reason why was unintelligible to the heart of the *boy*, he kept glancing up at his mother's face and still saying to his companions, "Come! come! see whether you can tell." And his companions with one voice answered, "Why! it must be because you are cold." At which he said, "No! it is not because I am cold." "Well then," said they, "have you taken a cold?"

are mo chitto kazake de—" to iimagirasō to suru to, sono ko ga "Ei! Kakasan wa ano yō na uso wo iute ja: ore wa nani mo kaze hiita no de wa nai ni!" to iu to, hahaoya wa masumasu ki wo monde, "Ei! mā kono ko wa—" to omou uchi ni, mata sono ko ga iimasu ni, "Minna yō iute de nai kara ore ga kono futon no hashi wo chitto akete mishō" to iu yue, hahaoya mo mō korae-kanete, "Ei! ano bakamono me! sonna ahō na koto suru mono ja nai" to nirande misete mo, yahari wakaranu kara futon no hashi wo chitto akete wa, "Kori ya! to ii: mata akete wa Kori ya!" to iu yue, minna no kodomo ga sono hadaka de oru wo mite, "Ari ya! kono nii wa hadaka ja na! Naze kono samui no ni hadaka de i nasaru" to toeba, "Sā! sore wo mata iute mi nasare" to iu yue, minna no kodomo ga "Sore wa nan de ka? Orera wa shiranu" to iutareba, sono toki kochira no ko ga iimasu wa, "Sonnara ore ga iute kikasō. Kyō wa ore ga kimono no sentaku ja" to iimashita sō da ga.

"No!" said he, "it is not a cold either." His mother breaking into the talk tried to lead them off the track by saying, "Oh! he has a slight cold in his head too, and—" whereupon the boy replied, "Pshaw! mother is telling such a fib. Why! it is not because I have taken any cold at all." Upon this his mother more and more worried thought to herself, "Pshaw! this boy is a—." and while she was thinking so once more the boy said, "None of you can tell, so I will turn back the end of the futon and let you see myself." At this even his mother could contain herself no longer and gave him a look that said, "Pshaw! confound the boy! stop that sort of tomfoolery!" But even so, as he still did not understand, he would turn back the end of the futon a little and then say, "Look here!" and again he would turn it back and then say, "Look here!" Accordingly all the boys saw that he was undressed, and exclaimed, "Why! he has no clothes on, has he?" And they asked him "Why are you all undressed in such cold weather?" "Come! said he, see whether you can tell that too." And so all the boys answered, "Why is that? *We* don't know." At which the boy said, "Well then I will tell you myself. To-day my clothes are being washed."

Jitsu ni kodomo to iu mono wa watakushi no nai mono ja nai ka?

And in truth children are innocent things: are they not? In the pro-

Kotowaza ni "nanatsu ni naru ko wa nana sato ni nikumareru" to ka iimasu ga. Sore de mo nakanaka meimeidomo no kokoro ni kurabete miru to, sore wa! shōjō na mono ja: shizuka na mono ja. Sono shōjō na nan to mo nai tokoro ga Judō de ieba, shi-zen to iu tokoro; Buppō de ieba, shōshin no jakumetsu to iu tokoro de: hito no shōgai todomari-nukaneba naranu kokoro no kurai anyō-jōdo to iu mono ja.

verb they say, "When a boy gets to be seven years old he is hated over seven villages"—or something like that. Really however if we compare the heart of a child with that of any one of us. Oh! how pure it is! how free from turmoil! It is precisely that pure characterless state that Confucianism means by *summum bonum*, what Buddhism means by the real Nirvana: it is that plane of mind to which all his life long man should strive—the peaceful pure land.

Shikashi dare de mo itokenai toki wa minna sono tōri na mono de atte: karada wa okite tondari hanetari shi otte mo, kokoro wa yoku neiri-kitte otta mono ja ga. Sore ga oioi toshi wo kasanete karada ga ōkyū naru ni shitagai, miru ni yusurare kiku ni yusurare, itsu no ma ni yara yusuri-okosarete, tsui kono ga to iu mono wo oboetsuke, sore kara hāsū urotae-dashita no ja. "Iya onore jano tanin jano," "son jano toku jano," "maketa no katta no," "ze jano hi jano," "satotta no mayōta no," "oni jano Hotoke jano," "jigoku jano gokuraku jano" to, aru to ararenu koto ni urotae sawaide, shōgai kokoro no yasumu ma to iu mono wa nai.

Moreover in *childhood* each and every one of us was such a being. Our bodies were active leaping and springing about, but our hearts were in a deep slumber. But as childhood added year to year and our bodies grew in stature, we were disturbed in our sleep by the sights that meet the eye and the sounds that strike the ear: and one day we were shaken out of slumber. And then at last we awaked to consciousness of self. From that time on we began to wander panting and bewildered. "Myself and himself," "loss and gain," "the worst of it and the best of it," "right and wrong," "in the light and in the dark," "a demon and a Buddha," "hell and heaven." With such words as these on our lips, amid the imaginary we wander hither and thither in a flutter: and all our lives long we never have a mind at *rest*.

NOTES.

Aru : a certain, one of the. *Machi-bata : machi-hazure. Bimbōnin no ko : bimbōnin no ko da.* For a poor child, the Japanese do not say *bimbō no ko* but *bimbōnin no ko. To miete :* what seemed. *Toshi mo : mo* brings out the idea that he was young *as well as* poor. *Gurai :* quantity, about, some. *Kara :* the husks of the beans left in making the tōfu. *Itta no : itta no da. Miete :* apparently. *Takaku :* up. *Modori orimashita :* the participle followed by *oru* or *iru* sometimes expresses completed action; the stem followed by *oru* or *iru* always expresses action continuing. *Hajime :* on starting out. *Toki : toki ni. To de mo iute : de mo* weakens the statement, changing 'saying' into 'saying something of the kind' or 'with some such directions as'. *Miemasu ja :* it seems. *Oya ga : wa* would suggest that the children (or some one else) are *rich. Kodomo wa : wa* suggests some such contrast as *kane wa nai. Ō shi : ōku aru shi. Kyō :* to-day, i.e. from day to day. *Kui-kaneru :* can hardly live. *To iu yō na :* such. Here again it is simpler in English to begin a new sentence. *Tashi ni :* to eke out. *Kūte oru :* get along. *Aru koto de gozarimasu :* there are. *Kuse ni :* frequently equivalent to and yet preceding a statement of inconsistency with some discreditable trait. *Okubyō na kuse ni yo-aruki wa suki da,* he is a coward and yet he is found of going out at night. Compare Satow's Kaiwa Hen, 17, 16. *Erai :* greatly, extremely. *Hito ni :* of being seen. These husks are frequently eaten by those who are not poor, and there is therefore no real reason why poor people should be ashamed to eat them : they generally are however. That is the point which the preacher wishes

to make. *Mo yahari :* she was like other poor people. *Shizen mita nara :* should chance to see. *Are mo :* he also, he was one of. *Tsune ni.....sodatsu :* grow up always eating, never had anything to eat but. *De mo omou ka : de mo* and *ka* both weaken the statement : rendered, 'might perhaps.' *Kono nochi :* afterwards, in after life. *Kata ga semai :* shrink away. *No :* or. *Ganka ni mirareru :* be seen from below the eye, be looked down upon. *To iu yō na koto de :* and such being the case.

Tokoro ga : however. *Ko wa : wa* rather than *ga* contrasts the action of the boy with that of the mother. *Ye mukatte iimasu ni wa :* said to. *Kō ! kō : kore ! kore ! Naka ni wa : wa* here adds little or nothing. *Iimasu ja : ja* adds nothing. *Yotte :* together, in a crowd. *Mishō : miscyō. Mata hitori no :* another. *To iu koto :* that it was. *Yō :* could. *Sō shimashitara :* and so. *Yō iute de nai :* in Tōkyō, *ienai. Ni :* why ! *Miseru koto wa naranu : wa* suggests the contrast, he might *talk* about it but he must not *show* it. *Sori ya : sore wa :* as to that, that is because, because. *Uchi no :* my : *Uchi no inu*, our dog. *Ninge no hedate no nai :* no difference between others *(nin)* and one's self *(ga)*, unsuspecting, innocent. *Na : ne. Mise wa senu :* might *talk* about but would not *show. Oboe no nai koto :* a thing which did not appeal to his feelings, that he did not appreciate, did not see the point of, that found no response in him.

Mukō no jin : the man to whom I was talking. *Iya moshi :* not surprising, quite to be expected. *Josai no nai :* commonly, clever : here, unsuspecting, unsophisticated, innocent. *Watakushi ga : watakushi no. Kore :* the story, not the boy. *Sō de gozarimasu :* it seems.

Kigae: change of clothing, spare clothing. *Mo:* even; rendered, 'actually.' *Shiawase:* condition, lot. *Shōgatsu:* the Japanese usually *buy* new clothes at New Year: but this family was so poor that the mother could not even *wash* the clothes the children were wearing, because she had no extra clothing for them to wear meanwhile. *Sentaku shite yaru:* wash for them. *Goro:* some time. *Hodo ni:* because, and so. *Sochi ga: sochi no. To iute:* so saying. *Kakasan:* in Tōkyō, *okkasan. Nari to: nari to mo:* say, for example, or any thing else. *Sono:* the. *Senaka kara:* from, i.e. up over his back. *Zurede:* in a crowd, in a party. *To iu to:* when they said. *Wae:* an expletive. *To iu to:* when he said, thereupon. *Ki wo monde:* worrying, fidgeting. *Uchi:* meanwhile. *Yobimasu to:* when they called, called . . . and. *To iu kara:* because he said, at this. *Haya:* conveys the idea of 'before she could do any thing to prevent it.' *Doya doya to:* chattering. *Hata kara: soba kara:* breaking in, interrupting. *Nirande misete:* gave him a look. *To iu wo: to iu no wo:* object of *totte. Are mo:* he also: implying that colds were prevalent in the neighborhood. *De.....: nete oru* 'he is lying down' would probably have followed, but Man interrupts. *Uso wo iute ja: uso wo iute oru. Ni:* why! *Kono ko wa.....:* something like *baka* is to be understood. *Yō iute de nai:* in Tōkyō, *ienai. Hahaoya mo:* even his mother: i.e. though mothers are proverbially patient. *Akete wa:* he would open, and then: see page 245. *Ari ya:* why! *Kono nii: kono niisan:* literally elder brother. *No ni:* inasmuch as, as, since, seeing that. *Sono toki: sore kara, soko de:* thereupon, at which.

Watakushi no nai: commonly unselfish or not egotis-

tical; here, unsuspecting, innocent, out-spoken, straight forward. *Sore de mo nakanaka :* really however. *Meimei domo :* any of us. *Sore wa :* neither it (the heart) nor they (the children), but exclamatory. *Sono . . . tokoro ga : ga* rather than *wa* particularizes, identifies, points out precisely what. *Shi-zen :* the highest excellence, *summum bonum. Shōshin no jakumetsu :* the real Nirvana. *Anyō-jōdo :* peace pure-land.

Okite : active. *Sore : itokenai toki. Miru ni :* by the sights that meet the eye. *Yusurare :* were shaken (as when one is moved without being actually wakened). *Ga :* consciousness of self. *Urotae-dashita :* as frequently, *dasu* added to the stem has the force of 'begin'. *Iya . . . jano :* as here *iya* and *jano* are employed to head and connect a series of examples. *Jano to : jano to itte :* saying, with such words as these on our lips. *Aru to araretu koto :* the imaginary; *aru to arayuru koto ;* all things. *To iu mono wa nai :* whatever *else* we may have, we have not *that :* hence, *wa.*

HEAVEN AND HELL.

Mukashi aru kuni no bushi ga Ikkyū Oshō ni shōken shite iwaremasu wa :

Once upon a time a bushi from one of the provinces came to see Ikkyū the Priest and said to him :

"Sessha mo kore made gakumon itashi, oyoso tenchikan no koto nani hitotsu utagai mo nai yō ni omoimasu ga, tada hitotsu gaten no mairanu koto wa Buppō ni iwaruru Jigoku Gokuraku

"I have been a student *myself* hitherto, and I feel as if I had settled pretty much everything in the universe. There is however one thing that I do not understand : and that

no setsu de gozaru. Mottomo Bussetsu ni mo shikkari aru yō ni toita tokoro mo areba, mata nai yō ni iuta tokoro mo aru yō ni miemasu ga. Are wa zentai dochira wo hontō ni itashita mono de gozarō? Iyoiyo aru mono de gozaru ka? mata nai mono de gozaru ka?" to iwaremashitareba, Ikkyū Oshō wa kano samurai no kao wo jitto nirame-tsuke: "Nani! Jigoku ga aru ka? Gokuraku ga aru ka? Sono yō na koto wo tazune-mawaru? Onore wa zentai nani mono zo?" to iwaremasu yue, kano samurai wa yakki to natte, "Sessha wa motoyori bushi de gozaru ga, Jigoku Gokuraku no u-mu wo uketamawarō to mōsu no de gozaru ga: nanto itashita zo?" to iwaremashitareba, oshō wa seserawarai shi nagara, "Nani bushi ja to? Sono hō mo yahari bushi no uchi ka? Nani! Bushi nara, no-bushi ka? yama-bushi ka? tadashi, ki-bushi ka? katsuo-bushi ka? Zentai makoto no bushi naraba, bushi dō hodo wa shitte ori sōna mono ja ga, sono hō wa mada bushi dō mo shiranu to mieru.

"Kore! Bushi to iu mono wa atama no teppen kara ashi no tsume no saki made to iwō ka?—inochi made mo shujin no mono de: sono hō no mono de wa gwanrai nai zo yo. Sasureba, mazu jisei no toki wa, meimei no yakugi ni chū-ya kokoro wo tsukushi shujin no yōji no kakezaru yō tai-

is the doctrine of Hell and Heaven taught in Buddhism. I am aware that even in Buddhistic writings there are some passages that explain them as really existent: but there seem to be some passages also that speak of them as non-existent. On the whole which of these (views) are we to accept as correct? Do they really exist? or not?" Ikkyū the Priest looked the samurai straight in the face. "What!" said he, "Is there a Hell? Is there a Heaven? Are you going about asking that sort of thing? What *are* you *anyhow?*" The samusai bristling up replied: "I am a bushi to be sure, and I wish to inquire whether Hell and Heaven exist or not. But what of it?" The Priest laughing contemptuously answered: "What! a bushi you say? Are *you* one of the samurai too? What! If you are a bushi, are you a *no*-bushi or a *yama*-bushi? Or, are you a *ki*-bushi or a *katsuo*-bushi? If you are a real true bushi, you ought at least to know the *duties* of a bushi. But it seems that you do not yet know even the *duties* of a bushi.

"Why! a bushi from the top of his head to the tip of his toe—shall I say? even to life itself, belongs to his master: in no sense whatever is he his own. And therefore in the first place, in time of peace, each one day and night gives his mind to his own duties, and sees to it that his master's business suffers no loss. And when

setsu ni tsutome. 'Suwa! on daiji!' to iu toki wa, shujin no go ba zen ni tatte inochi wo mato ni, teki no uchi ye mo kake-iri, teki no kubi wo ikute de mo utte toraneba naranu mono zo yo. Sō iu taisetsu naru mi wo motte ori nagara, ukauka to koko ye kite, Jigoku ga aru ka? no Gokuraku ga aru ka? no to. Sori ya! nan no tawa koto zo! Areba, mata dō suru ryōken zo? Onoga yō na mono wo seken de wa namakura bushi to mo ieba, koshinuke bushi to mo ieba, goku-tsubushi to mo iu wai! Yai! ee! koko na kuitsubushi me ga," to ii sama, sensu wo motte atama wo pishari to tatakaretareba, kono samurai wa kwatto sekiage: "Onore koko na karu-kuchi bōzu me! Saizen kara iwashite okeba, katte shidai na akkō zōgon. Tatoi buttai wo karite oru to mo, sono mama ni wa sute okanu. Sa! kakugo seyo!" to waki ni aru katana wo totte sura to hikinukimashitareba, Ikkyū Oshō wa kimo tsubushi: "Sori ya koso! nuita zo! Yare nige yo!" to hiro-niwa ye tobi-orite nigerareru wo ushiro yori samurai wa, "Onore nigeru to mo nigasō ka?" to, kōri no gotoki nukimi wo furi-age, iki wo scite oikake-mawareba, Ikkyū Oshō ushiro wo furi-muki sono sugata wo sashite, "Ara! osoroshiya! Sore ga Jigoku ja!" to iwaremasu to, soko de kono samurai mo "Kore wa!" to odoroki, mottaru

the cry is 'To his rescue!' he must stand before his master's horse, make his life a target, rush into the very midst of the enemy and take off as many of their heads as he can. While holding such an important position as that, you desert your post and come here inquiring whether there is a Hell and whether there is a Heaven. Why! what a piece of nonsense! Suppose they do exist, what do you intend to do then? A fellow like you people call a poor blade of a bushi, or a coward of a bushi, or a bushi not worth his rice! Bah! you bushi not worth your fodder:" and so saying he rapped him over the head with his fan. The samurai flared up: "You chattering priest! I have put up with your talk from the first: and you have vilified me to your heart's content. Even if you are a priest I shall not let you *off*. Come! say your prayers!" So saying he seized the sword by his side and with a smooth sweep drew the blade. Ikkyū the Priest was aghast. "Look! look! he has drawn. Quick! Run!" And jumping down into the main yard made his escape. And after him escaping chased the samurai, all out of breath, brandishing his icy blade, and calling out "Run as you may you need n't think I'll let you get away." Thereupon Ikkyū the Priest turned about, faced him, and pointing at him in his rage, said "Oh how dreadful! *That* is Hell! *That* is hell!" Thereupon the samurai too

katana wo karari to nage-sute: "Ikasama! Kori ya Jigoku de gozaru. Sasureba ima no go akkō wa kore wo o shirase kudasarame to no go hōben de gozatta ka? Tatta-ima made nakatta Jigoku ga Oshō no kari no go akkō wo kiku to tachimachi dekimashita. Sasureba aru to mo sadamarazu, mata nai to mo sadamarazu; kore de koso jitsu ni osoroshii mono to mōsu koto wa tadaima gaten ga mairimashita. Sate mo sate mo arigataya!" to namida wo nagashi reihai wo seraremashitareba, Ikkyū Oshō mo nikko to warai, "Ō! sumiyaka ni gaten ga maitte: kono hō ni mo manzoku itasu. Yare yare! ureshya! Gokuraku ja, Ō! kore ga Gokuraku ja!" to iwareta to mōsu koto de gozarimasu ga. Nanto arigatai shimeshi ja gozarimasenu ka?

with an exclamation of astonishment flung down the sword in his hand with a ring, and said "You are right: this is Hell. And so your raillery just now was a device on your part kindly to show me this? The Hell that was not until now came to be the moment I heard your Reverence's passing raillery. So then, whether it exists is uncertain, and whether it does not exist is uncertain: and that it is for that very reason a thing to be really dreaded, I now understand. Oh how grateful I am!" And with eyes full of tears he did his obeisance. Ikkyū the Priest also smiled blandly and said, "Oh! how quickly you have understood: and I too am satisfied. Oh! how glad I am! I am in Heaven. Oh! *This* is Heaven!"

Such is the story. And was not that a very happy way of putting it?

NOTES.

Bushi: a samurai. The word *bushi* is retained in the translation because of the play upon it occurring below. *Ikkyū:* a well known eccentric Buddhist priest of whom many stories are told: he is frequently spoken of as *Ikkyū Oshō*, Ikkyū the Priest.

Sessha mo: I also, I as well as you, I myself. *Oyoso:* pretty much. *Tenchikan:* in the universe. *Yō ni omoimasu:* feel as if *Iwaruru setsu:* the doctrine taught. *Mottomo:* I am aware. *Bussetsu:* Buddhistic writings. *Shikkari aru yō ni:* as really existent. *Tokoro:* passages. *Aru*

yō ni miemasu : there seem to be. *Are :* these views. *Zentai :* on the whole. *Iyoiyo :* certainly, surely. *Jigoku ga aru ka : ga* rather than *wa* is frequently employed in interrogative sentences when the speaker really means to inquire. Is so and so the explanation of a certain fact? or when he really wishes to suggest so and so as likely to serve some purpose. So here the point is not to inquire whether there is a hell or not, but whether the desire to find out that fact was the explanation of the visit. So *inu ga iru ka*, is there a dog? i. e. is that the explanation of the sound I hear? *Empitsu ga aru ka*, have you a pencil? i. e. would a pencil serve your purpose? *Zentai :* any-how. From a priest such a question would have been quite proper; but from such an inquirer as the *bushi* it was absurd. The reason for Ikkyū's rudeness will appear below. *U-mu : aru nai. Nanto itashita zo :* what of it? Suppose I am, what then? *Bushi ja to : bushi ja to iu ka? Sono hō :* you. *No-bushi :* a *no-bushi* is an outlaw who follows an army and joins the victorious side. *Yama-bushi :* a sort of wandering priest who goes about selling charms. *Tadashi : mata wa :* or: see also page 261. *Ki-bushi :* a piece of wood, a stick. *Katsuo-bushi:* dried bonito. *Hodo wa:* if nothing *else*, at least *that*. *Sō na:* ought, must, one would suppose you might. *Shujin no mono de :* belongs to his master. *Sono hō : jibun. Gwanrai:* strengthens the expression : in no sense whatever. *Sasureba:* and therefore. *Mazu :* in the first place. *Kakezaru : tarinai. Suwa :* an exclamation of surprise at the sudden sight or news that the master is in danger : literally, when they say *Suwa! Ba zen:* before the horse. *Mato ni: mato ni shite. Ukauka to:* rendered, 'you desert your post.' *To : to tasuneru. Areba :* suppose they do exist. *Se-*

ken de wa : the world, people: *you* may not have that opinion but *people* think so: hence *wa*. *Goku-tsubushi :* literally, grain-waste. *Koko na : kono. Ga..... :* the sentence is not finished: some thing like "get along with you" is understood. *Sama : nagara. Sensu : ōgi. Pisshari to :* representing the sound of the blow: rendered in the word rapped. *Samurai wa : others* might have stood such talk from Ikkyū, but this one would not: hence *wa*. *Saizen : senkoku, sakihodo. Iwashite : iwasete :* let you say, put up with your talk. *Okeba :* as frequently, the conditional is most simply rendered by the past followed by 'and.' *Akkō zōgon :* evil-speak abusive talk: *zōgon wo iu*. *Buttai wo karite mo :* even if you borrow a Buddha body, i.e. even if you are a priest. *Sono mama ni wa :* literally, as you are: *wa* suggests the contrast, I may not *kill* you but I will not let you *off*. *Kakugo seyo :* make up your mind: an expression often used by the executioner. The criminal would then say *Namu Amida Butsu*, and thereupon the sword would fall. *Sura to :* may indicate the smooth sweep, i. e. the *movement* of the sword; or it may indicate the gliding *sound* of the sword leaving the wooden scabbard. *Kimo tsubushi :* aghast: of course the terror was feigned. *Sori ga :* there! look! *Yare : sa! Nigeyo :* let us run: spoken to the boys standing listening. *Hiro-niwa :* probably the main yard as opposed to the little one enclosed between the wings of the building. *Tobi-orite :* jumping down. *Nigerareru wo :* the object of *oikake-mawareba*. *Ikkyū Oshō : Ikkyū Oshō wa :* the two men (one cool and the other furious) are contrasted. *Ushiro wo furi-muku :* to turn about and face. *Sono sugata :* his appearance his bearing, in his rage. *Sore ga : ga* rather than *wa* identifies:

precisely that. *Samurai mo :* the samurai also, the samurai as well as the priest: i. e. both now saw the matter in the same light. *Kore wa odoroki :* (saying or thinking) *Kore wa !* he was astonished. *Karari to :* with a ring. *Ikasama :* you are right. *Sasureba :* then, and so. *Go akkō :* now the samurai prefixes the honorific. *Kudasarame : kudasarō. Oshō no :* like *sensei no. Kari no :* passing. *Kore de koso :* for that very reason: i. e. because its non-existence is a dreadful uncertainty. *To mōsu koto de gozarimasu :* such is the story.

MINT ANISE AND CUMMIN.

Aru inaka no hyakushō no uchi ni goshō-negai no bāsama ga atte : maiasa Nyorai Sama ye sonaeru o meshi wa, o hachi to itte, betsu ni taite sonaeraruru ni, sore wo taku kama mo shakushi mo oke mo fukin mo mina Nyorai Sama yō to itte, betsubetsu ni koshirae-oki. Sono kama ya shakushi wa o kama jano o shakushi jano iya o oke jano o fukin jano to iwaruru yue, kanaijū ga Nyorai Sama no koto to sae iiba, metta ni teinei ni o hana sama no o akari sama no iya o kōro sama no o buki sama no to, zōkin made sama to o no ji wo tsukete iwaruru.

In the family of a certain farmer there was an old woman who wanted to go to Gokuraku. The rice offered every morning to Nyórai Sama she offered calling it o hachi and cooking it by itself. And she kept a separate kama to cook it in, and a shakushi and an oke and a fukin; saying that they were all for the service of Nyorai Sama. The kama and the shakushi she called o kama and o shakushi and o oke and o fukin. Accordingly the whole family, if ever they referred to any thing connected with Nyorai Sama, with over courtesy would say o hana sama and o akari sama and o kōro sama and o buki sama: down to the very zōkin they added the words sama and o.

Sore mo, hikkyō wa, shinda saki de Gokuraku ye yatte morōte hyaku mi no on jiki no gochisō wo honeorazu ni kuwashite moraō to iu ne wa yokushin kara deru no ja keredo, sore mo māmā warui koto de wa nai. Sore wo tanoshimi ni kono yo wo shōjiki ni sae serarureba, Soshi ya Hotoke no o kokoro ni mo kanau to iu mono ja keredo, koko no uchi no wa sono yō na wake mo rikutsu mo nai. Tada kono yo wa wazuka kari no yado ja to iu koto wo waga ete-katte ni kikikonde, fuchū mo fukō mo muri mo wagamama mo katte shidai ni suru tsumori ja. Nanto! tsumaranai mono ja nai ka?

Kari no yo wo,
Kari no yo ja tote,
Ada ni su na:
Kari no yo bakari
Onoga yo nareba.

And that also, if we look at her motives, in reality proceeded from a selfish desire to obtain admission into Gokuraku after death, and without labor to be fed on feasts of a hundred dishes and all for nothing. Nor is that wrong in itself. With that hope before her, provided only she passed through this world with an honest heart, she might be said to be in accord with the mind of the Founders of the sects and with that of Buddha too. But in the case of this family there were no such motives no such intentions. The fact that this world is only a mere temporary lodging place they regarded from a purely selfish point of view: and disloyalty and disobedience to parents and wrong and self-interest they calculated on carrying on as they please. What a wretched idea!

With the passing world,
As with a passing world,
Do not trifle:
The passing world is all
The world you have.

Mirai-eiei no Gokuraku no tane wo maku no mo, mirai-eiei no Jigoku no tane wo maku no mo, mina kono kari no yo kara shi-komu koto yue, tada kono kari no yo koso daiji no yo ja to iu koto wo—sore wo waga ete katte ni kiita mono yue, dō shite mo yoi to iu koto ka to omōte oru.

The fact that the sowing of seed for the eternal Gokuraku and the sowing of seed for the eternal Jigoku are both of them laid up in this passing world, and that therefore this passing world is the great world—that fact she regarded from a purely selfish point of view: and so she thought it likely that she might do whatsoever she pleased.

Soko de atosaki-sanyō no awanu koto ga ikura mo aru. Mazu: maitoshi o kami ye osameru go nengu wa, tokoro no yaku nin kara go do mo shichi do mo saisoku uke, shi bu go bu iwaneba dasanu: kuse ni tera no hōga ya kishingoto ni wa, namida wo nagashi mi no kawa haide mo ageru ki ja. Sono ue: oya ya otto no meinichi ni wa, jiriki ni naru to yara iute shōjin mo senu ga: Soshi no meinichi ni wa, o jū nani nichi sama no, o ni jū nani nichi sama no, to iute shōjin suru.

Sono yō ni katte no machigōta uchi yue, yome mo musuko mo wagamamakimama de, nanizo hitotsu ka futatsu waga ki ni iranu koto ga aru to, oya ni de mo otto ni de mo ōki na togarigoe shite mono wo iu ga: Sono kuse Nyorai Sama ye mukau to kyū ni, yasashii tsukuri-goe de, "Namu Amida Butsu! Namu Amida Butsu! Kakaru asamashii itazura mono wo kono mi kono mama ni o tasuke to wa—arigataya! katajikenaya!" to. Temaegatte no hitori ryōken de Nyorai Sama wo naburi-mono ni suru.

Korera ga mina kano suri-kogi tsukidasu to iu mono yue, Hotoke mo

Accordingly she had a lot of inconsistencies. For example: The taxes paid year by year to the government she would not pay without being dunned five or six times by the local officials and asking to be let off four or five tenths. And yet for the hōga or the kishingoto of the temple, with tears of gratitude in her eyes she was willing to strip the very skin from her body and offer it. Again: on the anniversary of the death of her parents or her husband she would not even fast, putting it on some such ground as that of health; but on the anniversary of the death of the Founder of the sect to which she belonged she fasted, because it was the o something-teenth sama or the o twenty-somethingth sama.

Inasmuch as it was thus an ill-regulated family, both the daughter in law and the son were self-willed. And if once or twice something happened that did not suit them, they would speak in a loud sharp voice even to parents or husband. And yet the moment they turned to Nyorai Sama, in a soft artificial voice they would say, "Namu Amida Butsu! Namu Amida Butsu! That thou shouldest deign to save such a frail erring one as I, just as I am: how thankful I am! how grateful I am! For their own selfish motives they made a mock of Nyorai Sama.

It is precisely all such things as these that are meant be that suri-

Soshi mo sazo o nageki nasaru de arō. "Ore wa mā-mā ano yō ni Gokuraku wo ate ni warui koto seyo no, Nyorai no Hon-gwan wo tanomi ni fuchū fukō wo seyo no, to susume wa senu ni, nasakenai koto shite kureru" to. Jitsu ni chi no namida koboshite gozaru. Nanto! yō mayōta mono ja nai ka?

kogi worship. And Buddha and the founders of the sects must grieve over them. "Oh!" say they, "Never did *I* advise, Do wrong thus counting on going to Gokuraku; or be disloyal and disobedient, trusting in the Great Desire of Nyorai. And yet they do me the cruelty (so to represent me)." Verily they weep tears of blood. What an error!

Sate: sono uchi no bāsama ga kano o hachi ni taku kome wo arau ni, itsu de mo te de arau to iu koto wa nai. Suri-bachi ye kome wo irete suri-kogi motte arawareru yue, aru hito ga sore wo mite, "Nani yue sono yō na fujū na koto wo sassharu ka?" to toeba, bāsama no iwaruru ni wa: "Nyorai Sama ye sonaeru o hachi ja mono, te de wa arawarenu." "Naze?" to ieba, Te wa fujō na mono de: dono yō ni yoku arōte mo, tsume no aida ni aka ga tamatte aru yue, fujō de gozaru. Sore de kono yō ni suri-kogi de araimasu" to iwaruru yue, "Sore nara Nyorai Sama wo ogamu ni wa, dō shite ogamasharu ka?" to toeba: "Sore wa! ryō-te wo awashite ogamimasu" to iwareru. Soko de kano hito ga "Sore wa mata fujō na koto ja. Oganu ni mo yappari suri-kogi wo ni hon awashite ogamashare," to iwaretareba: bāsama ga ōki ni hara wo tatete, "messō na koto iu hito ja:

Well, the old woman of that family in washing the rice which she cooked for Nyorai Sama never washed it with her *hands*. She put the rice in a suri-kogi and washed it with a suri-kogi. And so some man seeing it asked her, "What do you do such a troublesome thing as that for?" Whereupon the old woman replied, "Why! it is the rice for Nyorai Sama: and I can not wash it with my *hands*." "Why not?" said he. "Because" said she "one's hands are unclean things: no matter how well I may wash them, as some dirt remains under the nails, they are not clean: and so I wash in this way with a suri-kogi." "Well then," he asked, "when you *worship* Nyorai Sama how do you do?" "Why!" said she, "I put my two hands together." Thereupon the man replied, "That is an unclean thing too. When you worship also you should bring together two suri-kogi." When he said this the old woman was highly indignant, and said that he was a man who talked outrageously; that

sono yō na koto wo shite wa, dai ichi migurushii mo ari; Nyorai Sama ye ōki na go burei: mottainai koto ja," to *iwareta ga.*

Ikasama! dare de mo Kami Hotoke ye mukaeta ryō-te wo awashite go hon no yubi wo soroeru koto wa shitte oru ga: yō mi ni tachikaette miru to, kokoromochi ya mi no okonai wa suri-kogi awashite oru ga ōi. Nanto! migurushii mottainai koto ja nai ka?

Sore wo koso mukashi no Hotoke ya Soshigata ga fubin ni oboshimeshite, dōzo damashite nari to sukashite nari to, hito ni hito no michi wo okonawashite yaritai to, iroiro no hōben wo o tate nasareta mono ja. Chōdo ameuri ga ame urō tame ni fue fuitari uta utōtai, hamigaki-uri ga hamigaki uritari bakari ni koma mawasu yō na mono ja.

to do such a thing would look out of place to begin with, that it would be very disrespectful to Nyorai Sama, that it would be an act of sacrilege.

And sure enough every body knows about bringing his two hands together and arranging his five fingers when he turns to the Kami and Hotoke: but, if one will carefully reflect, so far as *motives* and *conduct* are concerned there is a great deal of putting suri-kogi together. What! and is not that something unbecoming, something sacrilegious?

Out of pity for precisely this, Buddha of old and the Founders of the sects, by all the means in their power whether by hoaxing or by coaxing, desiring to get men to follow the path for men, established various devices. Precisely as the ame seller in order to sell the ame blows his pipe and sings his songs; and the seller of tooth-powder spins his tops, simply because he wants to sell his powder.

NOTES.

Inaka adds little or nothing to *hyakushō*. *Uchi ni:* not, 'among the farmers'; but, as rendered, 'in the family of'. *Nyorai:* see page 253. *Goshō-negai:* literally, after life prayer. *Hachi:* literally, the bowl, but here meaning the rice in the bowl: compare the cup for the wine in the cup. *Sonaeraruru: sonaerareru:* the potential is employed out of feigned courtesy to the old woman: and as constantly

in these sermons the present is used for the past as being more graphic. *Ni :* here, 'and' : the preacher might have said *ga*. *Yō :* use, service. *Koshirae-oku :* to keep. *Sono :* the. *Jano* (in Tōkyō *dano) iya :* often employed in enumerating a list of things. *O :* as immediately explained the honorific is inserted out of respect for Nyorai. *Metta ni :* more than necessary, over indiscriminating. *Hana et cetera :* the flowers, lights, incense-burner, little cups, and cloth to wipe the shelf upon which the *butsudan* stands.

Sore mo : that too, i.e. as well as other things done by the old woman, e.g. her prayers. *Hikkyō :* if we look into her motives : compare page 222. *Shinda saki de :* at, i.e. after death : before death would be *shinu saki ni*. *Yatte morôte :* obtain admission. *Kuwashite : kuwasete : kuu*, to eat ; *kuwasete morau*, to be fed. *Ne wa :* the root : rendered, in reality. *Sore mo : mo* implies that other things could be mentioned. *Hotoke :* here, Buddha ; and so usually when followed by such words as *kokoro*. *To iu koto :* the fact that. *Waga etc-katte :* one's own interests.

Mina : here, both. *Kose* emphasizes what precedes. *To iu koto :* the fact that. *Sore wo :* that fact : inserted for greater clearness and emphasis. *Ka* weakens the statement : rendered, 'likely.'

Kuse ni : and yet : see page 271. *Hōgu :* offerings to a temple such as lanterns et cetera (not money). *Kishingoto :* contributions in money (or rice). *Ki ja :* willing to. *To yara iute : yara* like *ka* weakens the statement : here rendered, 'on some such ground as.' *No :* the *no* preceding *ni jū* means or : the one preceding *to iute* is equivalent to *nado*. *To iute :* literally, saying that it is : rendered, 'because it is.'

Sono yō ni : thus. *Katte no machigōte :* ill ordered. So *katte no yoi,* well arranged, convenient. *Kono mi kono mama :* just as I am. *O tasuke to wa : o tasuke kudasaru to iu koto wa :* that thou shouldest deign to save. *To : to itte :* she says.

Ore wa : others may have done so but not *I. No :* or. *Susume wa senu :* more emphatic than the simple negative : rendered 'never.' *Ni :* here means 'and yet.' *Kureru to : kureru to itte. Gozaru :* here for *oide nasaru. Mayōta mono :* not 'wandering ones' but 'error.'

To iu koto wa nai : whatever *else* she did she never did *that : to iu* adds little or nothing to the sense. *Motte : wo motte. Arawareru :* the potential out of feigned courtesy to the old woman. *Sassharu :* more polite than *suru. Toeba :* literally, when he asked her. *Iwaruru ni wa :* in cases like this after verbs of saying et cetera, the force of *wa* is not unlike that of 'as follows.' *O hachi ja mono : mono* here expresses surprise : rendered 'why!' *Te de wa :* she might wash it with something *else* but not with her *hands. Tomatte aru :* in Tōkyō, tomatte *oru* or *iru.* Many similar examples occur in these sermons. *Ogamu ni wa : wa* contrasts *ogamu* with *arau :* in *washing* so and so, how is it in *worshipping? Ogamassharu : o ogami nasaru :* just such language as a man might use in talking to an old woman in the country. *Shite wa :* if she should do so.

Kami is Shintō : *hotoke,* Buddhistic. *Sorosu koto wa :* whatever *else* he may *not* know.

Sore wo koso : koso emphasizes *sore :* rendered 'precisely.' *Dōzo :* here equivalent to such an expression as by all the means in their power. *Nari to : nari to mo :* whether.

Okonawashite : okonawascte. Yaritai to : yaritai to omotte. Hōben : often pious frauds, here simply devices. *Chōdo yō na ;* precisely as. The general thought is that Buddha and others have made use of the idea of *Gokuraku* et cetera simply to induce men to lead a good life.

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